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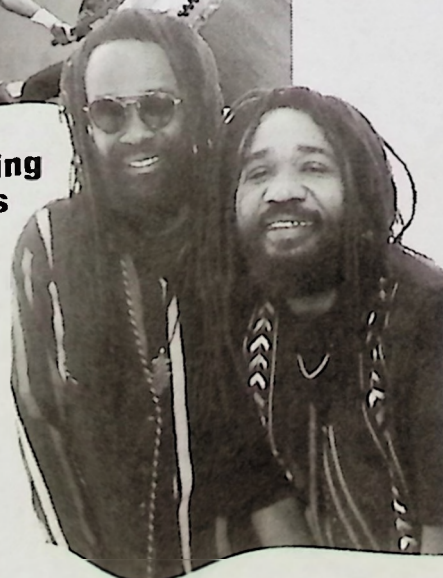
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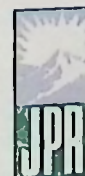
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#### ON THE COVER

The Ashland Creek fire burns above town in August, 1959. See feature story, p. 8.  
Photo from the collection of Red Thomas.

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# JEFFERSON

Monthly

AUGUST 1998

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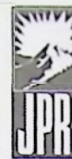
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See page 24 for e-mail directory.







# TUNED IN

Ronald Kramer

## Government, the Courts and Radio

In April I devoted this space to discussion of a pending lawsuit in which the Ku Klux Klan sought to force the University of Missouri's St. Louis public radio station, KWMU, to carry underwriting announcements for the organization. Lack of space caused me to not include in that column a report upon another then-pending suit in which a political candidate sought to establish the principle that the public broadcasting network could not choose to exclude him from a series of political candidate debates because—he asserted—the Arkansas stations are owned by state government and he contended that such a step on the part of the public broadcasting officials denied him due process before a state agency.

While the KKK suit remains undecided, I am happy to report that the Arkansas suit has concluded that the public broadcasting officials do, indeed, have the editorial prerogative to reasonably evaluate the essential nature of a political candidate's participation and viability in the electoral process as part of planning the broadcast of political debates. The issue in the Arkansas suit rested on whether stations which are owned by a state government, as is Jefferson Public Radio, have different programming or procedural requirements than do privately owned public radio stations in such a situation. According to the court, they do not.

Another instance exploring whether public stations had unique limitations arose several decades ago in the area of editorial freedom. Originally, all radio stations were forbidden by the Federal Communications Commission (FCC) from editorializing. In a

famous case the FCC reversed itself and allowed stations to editorialize with the requirement that stations make air time available for opposing points of view. Later, when public radio entered the scene during the Vietnam War era,

“  
MOST PUBLIC RADIO  
STATIONS HAVE NEVER  
DELIVERED AN EDITORIAL  
BUT THE COURT  
AFFIRMATION OF THEIR  
RIGHT TO DO SO  
IS IMPORTANT.”

the federal government wrote into public broadcasting enabling legislation a prohibition against public stations having the right—which commercial stations continued to enjoy—to editorialize. In a suit which took many years to resolve, a small, privately owned public station argued that preventing public stations from editorializing unfairly deprived them of a first

amendment free speech right and, eventually, the courts agreed. Most public radio stations continue to be owned by government agencies and the authority, from their licensee, to editorialize is not generally granted to them. JPR, in its entire 29-year history, has editorialized on only one topic. Most public radio stations have never delivered an editorial but the court affirmation of their right to do so is important. Just as the decision to schedule one type of music versus another rests with the local station, the right to editorialize rests with the local station and its internal governance processes—and that is as it should be. Public broadcasting has somewhat different procedures than commercial stations and, in some small ways, public stations owned by government entities may operate a bit differently than privately owned public stations. But, I believe, the decision-making processes and the programming which results should not be distinguished based upon the station's ownership structure. Good radio programming generally doesn't

result from the work of a committee. It represents delivery upon a vision which has been assembled in a consultative manner with a wide variety of community elements and the local licensee's own processes. The delivery upon that vision at a given moment can be as solitary as a single announcer sitting in a control room deciding what they should say, and play, next.

While public radio is essentially a concept which can be defined in a variety of ways particularized to a local community and the predilections of individual station's owners, it inevitably also hopefully includes a large dash of creative and inspiring energy from local programming staff.

The subtleties of some of these situations sometimes leads to confusion. Some listeners may disagree with an individual station's programming choices and conclude that all programming decisions should be made by “vote” of the listeners (a process which leads to a fairly unlistenable stew of programming which is ruled by a series of small pluralities). They ignore the fact that many other listeners find pleasure in the programming they don't like.

Other listeners may generally like a station's programming but have “one small pet peeve,” something they would like added to the schedule or deleted. If the station “would just do that one thing for them, the station would be ‘perfect’” (until they came up with the next item they would like changed, the cynic in me would add). No station can be entirely what any single individual would like. A station is not an individual's personal CD collection or their individually customized news source. Just like all other group activities, there are a collective series of give-and-take compromises each individual needs to make to reflect the broader interests of the larger group. Certainly, if you have had the experience of fruitlessly scanning cable television channels in vain for something worthwhile to watch, one knows the wide range of things that other people find pleasurable that don't appeal to you. So a radio station which largely or essentially satisfies a listener is a thing to truly treasure.

Listeners do treasure such stations as JPR for just those reasons. I was speaking with a listener the other day, who was highly critical of one aspect of JPR. She apologized for the passion of her view and I told her not to apologize. We want listeners to care deeply. We work hard to make

CONTINUED ON PAGE 15



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# JEFFERSON ALMANAC

John Darling

## They Eat Your Brain, But It's a Good Thing

I was driving my mom to Portland after her visit to the Rogue Valley and, because of the extended, close space in a car—and probably because we could not directly face each other in a car—we got to talking about deeper things. She was obviously reflecting on the way Helena and I treat our small children, which is the way most parents in town treat their children.

"You know," she said, "no one ever said 'I love you' to us when we were growing up. And no one hugged us. You just said 'I love you' if you were in some romantic passion with someone, but that was it. It was that Anglo-Saxon thing of holding in your feelings and being self-sufficient. No one questioned it."

It was a remarkable statement. My mother and her whole generation never confided things like that. The first thing out of my mouth was, "I love you, mom." She had just let me know that no one told her that for decades and, gosh, well, here's one for you, though I had started saying it to mom and dad about 20 years ago, whether they wanted to hear it or not. And I put my arm around her.

What a waste, I thought. I remember the ethos of my growing up: you didn't want to spoil someone and make them soft by giving them love. You had to be strong, like Steve McQueen clenching that cigarette in his teeth. No one ever said it to me either, until I was, like, in my twenties and, like, in love. And then, of course, I didn't trust it, didn't know what it looked like, didn't know how I might deserve it or reciprocate it. It took a lot of work to get straight on that. Also known as pain, loss, therapy.

But many of us baby-boomers who grew

up with that "Anglo-Saxon thing" decided, after our fling with peace, love and mind expansion in the sixties and our therapy of the seventies, that we were just going to open the floodgates of love for our children and to hell with what happens. If love makes you soft and spoiled, that beats \$10,000 worth of therapy.



IT'S SUCH A PARADOX:

ANY FOOL CAN

MAKE A BABY AND YET

IT OFFERS ITSELF AS THE

BIG ACCOMPLISHMENT

OF LIFE.

This may be the first generation in the history of humanity where large numbers of children are being exposed to constant love and hugs, where the last thing they hear at night or when they get out of the car is, "I love you." It's an experiment whose outcome is unknowable. It's probably

the first generation where hitting or even spanking is taboo. Where losing your temper and yelling at them is considered a problem for the parent to work on, not the other way around. Where fathers are equal providers of affection (and housework). And where children are included in the daily round of adult life, turning up with them at coffee shops, potlucks, everywhere.

A generation ago, children had the run of the neighborhood and would disappear on their bikes for hours, while parents were able to go about their lives. Today, kids don't have neighborhoods so much as networks. A generation back, parents didn't even have to know the other parents. Today, they are brethren. Every time parents meet at the market or picking up kids at school, the talk is: let's get the kids together, when, and your place or mine? Kids don't go out and find each other today. You make dates for them. They don't take off alone until they are past age 10. They are driven there. Small children don't walk home from school. They don't go off to the playground for baseball; they are on teams at the Y and



parents spend enormous amounts of time driving them there and watching the games.

Parents have become a much closer community, while the larger community out there has become less so. Children have become more part of the adult world (and vice-versa) because the love is not being held back and because the world out there is more dangerous. More psychos are not in jail and random tragedy can strike. It has struck right here. You don't take chances. You leave your child with other adults only if you trust them completely. The slightest doubt—forget it. You don't take your eyes off them in the park when they are just three. If you lose sight of them momentarily, the fear starts to slam you in the chest after a count of about five.

The psychological sophistication of parents today has given rise to tactics of diversion and negotiation. We have developed tools to let everyone win, to share the power and, above all, to have kids learn to use their own power. It used to be that no meant no and that was it. Parents had all the power. The flexibility and freedom for kids lay in the area of stretching the rules, also known as lie, cheat, steal. Today, if kids want something and you don't want them to have it, you don't say no, you can't play in the mud, you say, hey, let's go get a video. Or you offer them choices: do you want to make some cookies or rent a video? And yes, they still have to earn rewards.

It's a different world. It's not just the kids getting love now, it's the parents. Many have remarked that the love they know with their children is the most complete, unconditional and healing they have ever known. "I wasn't prepared for it," said Helena. "I just had no idea." Ditto moi. It's such a paradox: any fool can make a baby and yet it offers itself as the big accomplishment of life. I finally sense that this, not the Ph.D. or the book published or the Everest climbed, is the reason I'm here.

We were talking about all this one evening and Helena, noting all my learned books sitting on their shelves, said, "I wonder how many of these people who wrote these books—mostly men, I see—have ever raised children and loved them." Probably not too many, I said. "Hmph," she observed, "then they don't know shit."

That one profound and profane truth marked me deeply. It is the only reason I believe someday there will actually be no war. Men and woman are loving their children

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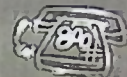
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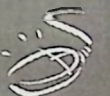
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# JEFFERSON OUTLOOK

Russell Sadler

## A Son's Tribute

When 15-year-old Kip Kinkel shot up Springfield's Thurston High School Cafeteria in mid-May, killing three students and wounding dozens of others, he probably did not intend to spark a national discussion about parenting. But he did.

In sermons, eulogies, columns and conversations, William and Faith Kinkel's unsuccessful and finally fatal struggle to alter their son's violent behavior has many people talking about their pasts and the parental influences that shaped them. These extraordinary conversations are remarkably

intimate and revealing. They are occurring in unusual places—the office, the bar at Alex's in Ashland, among students, even the grocery store. As I listen to these conversations I learned Ken Sadler was a rare father because he shaped his family more by example than by exercising his authority.

Ken Sadler was a risktaker in the era of the Man in the Grey Flannel Suit. He left the family-owned machine tool company in Cleveland in the 1950s because he found working for his family was stultifying even though it paid well. He began what became a career of self-employment in engineering, product design and development that evolved into publishing.

Ken Sadler was addicted to the independence that came with working for himself. In the early 1960s he was seized by the same wanderlust that drove Jesse Applegate and some 53,000 others over The Oregon Trail between 1840 and 1860. Ken Sadler's Oregon Trail was Interstate 80N and he arrived in a Plymouth instead of a covered wagon, but he took the same risk as Applegate's pioneers by arriving in Oregon's Eden without permanent employment.

Ken Sadler built his business with the same diligence with which his pioneer predecessors built Oregon. Self-employment is

always risky, never certain. Nancy Sadler, his wife, returned to her pre-marriage employment as a woman's sportswear buyer several times to help provide for the family while raising five children in the era of *Leave It To Beaver* and *Father Knows Best*. His sons and daughters thought nothing unusual about their father's self-employment, but it made a lasting impression. Three of his five children are self-employed today. He set an example of self-discipline and independent self-sufficiency that made his children's self-employment possible, even desirable.

Ken Sadler liked his work.

When Ken Sadler retired he embarked on another business. He decided to turn the making of handcrafted furniture into a paying business in 10 years. He did. When arthritis made it difficult to make the furniture any longer he began writing articles on how to do it and selling them to national woodworking magazines over the Internet. He urged his children to buy computers and get online long before it was fashionable. Ken Sadler was not a slave to tradition.

Ken Sadler never had to beat his children and they remember only occasional spankings, perhaps because disappointing him was the worst punishment they could endure.

Ken Sadler gave up many things he wanted to do with his own life to raise a family the way he thought it should be raised. He set an example of personal sacrifice for the benefit of the whole family. He also gave his sons advice that was unusual for the 1950s. He expected his sons to make the same personal sacrifices he made to raise their families because that was the way to raise families. But he also told his sons they did not have to spawn a family if they decided to put a career first.

"But isn't that selfish?" asked the eldest son. "No," said the father, "it is selfish to


I AM APPARENTLY  
ABOUT TO FIND OUT  
WHO I AM.



have children and treat them as accessories to your career." The eldest son would have no children of his own.

Ken Sadler is, of course, my father. He died the last week in May. He would have been 81 in June. He died at home in his office. He had just finished writing another article. He had a sudden heart attack. The paramedics suspect he was dead before he hit the floor, although they offered to take him to the hospital and put him on life support. "Oh, don't do that," said Nancy. "If he woke up in the hospital, he'd disown us all!" Ken Sadler did not want to die a slow death in a sterile hospital stuffed with plastic tubes and wired to a machine. He wanted to live a long, healthy, productive life and die quickly. He did.

Ken Sadler was, in the words of the Dan Fogelberg tune, the "Leader of the Band." At the funeral the band decided to go on performing without him. But, dammit, it just won't be the same show.

Sigmund Freud, the father of psychiatry, said a man does not know who he is until he grieves over the death of his father. So I am apparently about to find out who I am. A friend tells me he suspects I will find out I am my father's son. Thank you, gracious reader, for indulging a son paying tribute to his father. 


Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

**TUNE IN**

*The Healing Arts*

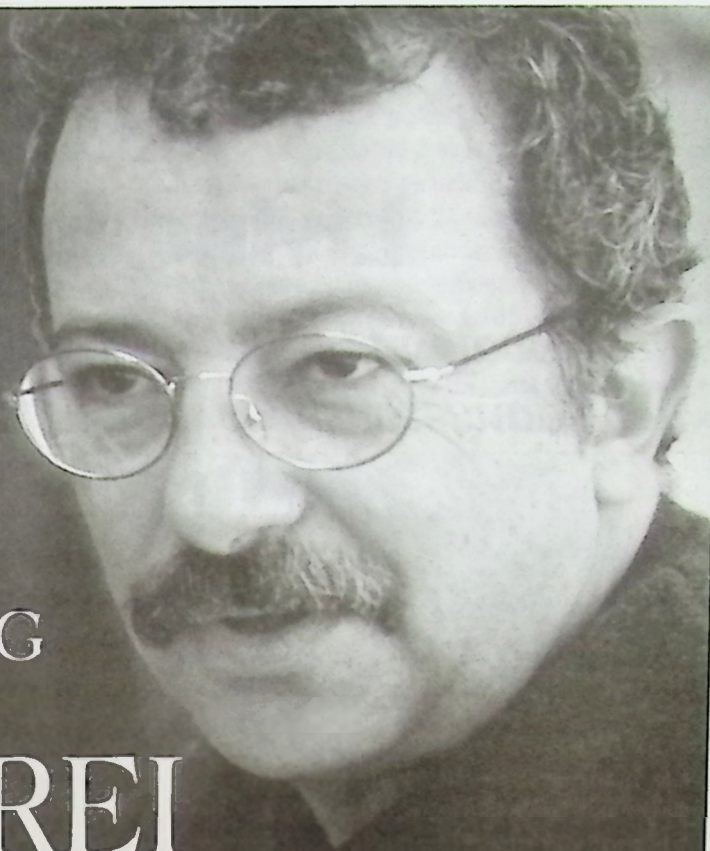
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# Living in the Fireplace

*Woodland home construction and a century of fire exclusion have dangerously combined to make forest fire a critical urban issue*



RED THOMAS

Fire is elemental. It's as essential to the natural balance as its nemesis, water. When domesticated, fire provides the comfort of heat, cooked food, even romantic candlelight. Fire is hypnotic—it's a beautiful dancer, and a dangerous friend. It's been a source of fascination and fear throughout recorded history, for untamed, its destructive potential is immense.

Based on that fear of fire—and on incomplete understanding of its vital role in nature—the dominant Western strategy has been to try to suppress wildfires completely. A century of development of fire suppression techniques has been largely successful; too successful, as it turns out. It's being slowly and painfully discovered that the suppression of fire parallels the suppression of emotion: keep it from being expressed in more constant, healthy ways, and it will only build towards an explosive, unhealthy expression later. Denial only fuels that eventual explosion.

Here in the State of Jefferson, like many places nationwide, suppression (and possibly denial) have reached critical proportions. Fire suppression has choked the forests with fuel, changing the basic nature of fire's destructive potential. And we have built our lives in towns surrounded by—even centered in—these forests. The result is that forest fire has invisibly become a critical urban issue. We are all living in a fireplace, surrounded by ample kindling

*by Eric Alan*



that merely waits for a match. Disaster is thoroughly preventable; but as burned-out residents of other towns from Oakland to Florida can attest, the danger is real.

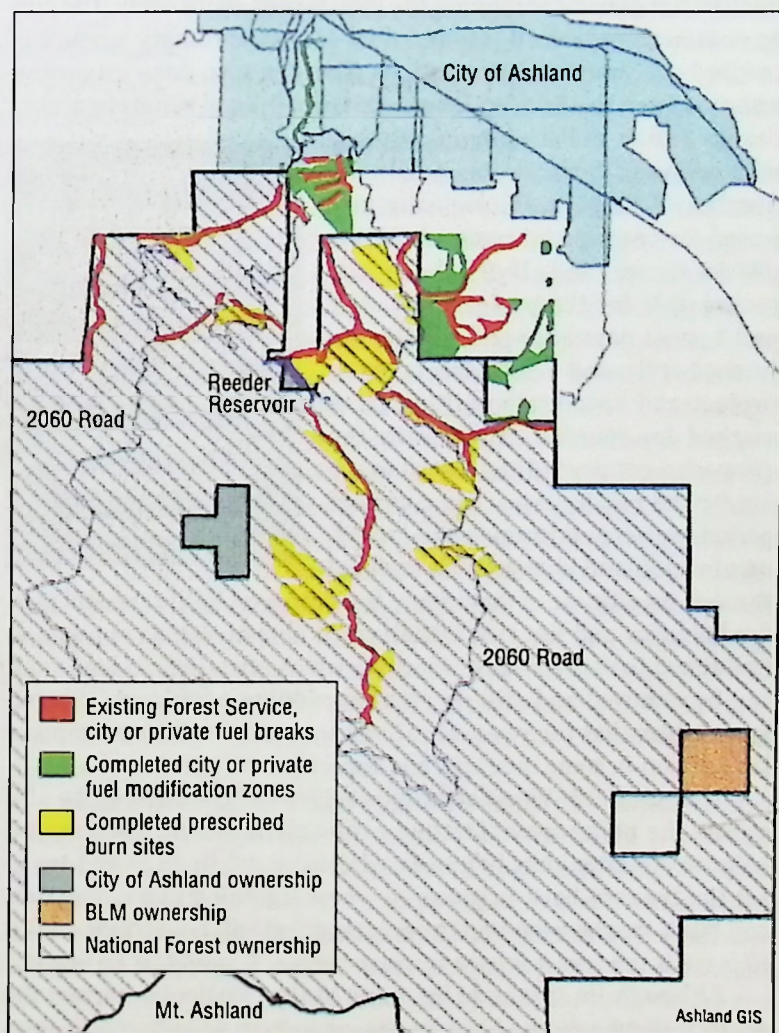
With the late summer months now breathing hot air upon our necks, the annual point of greatest danger has arrived. There's a great deal to be done to lessen that danger; all of which is more easily done if we take a moment to understand what is already being done, and why; how preparedness and reaction are planned for; and what the potential results of incomplete preparedness are likely to be.

Because there are deep parallels between wildfires in urban areas, and because much of this region shares similar issues, examining the situation in Ashland provides a useful, sobering example to all Jefferson residents. It's also sobering to compare the local situation to Oakland, where the October, 1991 fire burned 3,000 homes and cost 25 lives, with total damages estimated as high as \$1.5 billion. That fire provides an example of extremity, certainly, but also one of reality—one that could visit Ashland. "The differences between the two landscapes are minor, from a fire protection standpoint," writes Keith Woodley, Ashland's fire chief, in a remembrance of Oakland's nightmare. Local history confirms this reality, too. In August, 1959, a fire known as the Ashland Creek Fire burned within sight of where the Elizabethan Theater of the Oregon Shakespeare Festival resides, almost reaching Granite Street. It was an arson fire, started near Jackson Hot Springs, which swept towards town on the strength of prevailing winds, and took 4,200 acres to the torch.

Of course, there have been numerous changes in conditions since then; but the majority of these are alarming, not comforting. Bill Rose, fire behavior specialist and fuels manager for the U.S. Forest Service in the Ashland Ranger District, notes a few key changes. "The homes that have been developed in the forest/urban interface above Ashland are located in areas where the 1959 fire actually burned... Given the vegetative conditions

due to fire exclusion, many homes are going to be very much at risk. There's a very high probability that we will be losing homes in a large fire episode, when that occurs."

It's the vegetative conditions which hold the key to both the critical degree of danger, and to taking actions to lessen it. A casual eye might see the local forests as being in a beautiful, natural state; but the perspective of natural history is missing. The forests have changed dramatically, as Rose explains: "Lots of vegetation we have in the Eastern portion of the Siskiyou Mountains were fire-dependent species. They were adapted to periodic fire. Every five to fifteen years, either lightning or aboriginal influences applied fire to the system, and maintained a state of vegetation that was more fire tolerant. Fire intensities were less. Types of vegetation were such that fires weren't stand-re-



placing fires. They were more stand vegetation-maintenance conditions." Stand-replacing fires are those in which the trees themselves burn, not just the underbrush, devastating the ecology.

This dramatic change has been caused by the white man's well-intentioned mistakes. Fire suppression became organized around the turn of the century, and effective after World War II, when technology allowed the creation of lightweight chain saws, smoke jumper programs, and aerial fire retardants. It's a much different approach than the local Native Americans took, who set fires to remove the underbrush. "One hundred years later, we find out they were much more intelligent than we are," say Keith Woodley. "They knew that fire is a good thing for the ecosystem."

The recent acceptance of this wisdom doesn't mean that the solution is to wantonly reapply fire to the system. Removal of the un-



**ABOVE:** Ashland's Assistant Fire Chief Don Paul oversees slash burning during shaded fuel break construction, Alice in Wonderland Trail.

**PREVIOUS PAGE:** View of Ashland from I-5 during the Ashland Creek Fire, August 8, 1959.



derbrush buildup now requires more careful intervention, and some environmentalists see such projects as the Ashland Interface Fire Hazard Reduction (HazRed) Project as damaging to natural forest habitats. HazRed, in its final form, will seek to reduce the fire hazard in the city's forest/urban interface zone, via maintenance of current shaded fuel breaks (areas where the underbrush has been substantially cleared, but some trees remain), construction of new shaded fuel breaks, small amounts of road repair, and treatment of interface lands by non-commercial and commercial means. "Non-commercial" means include underburning and mechanical removal of underbrush; "commercial" means tree removal, which is to say, logging. Given the politically divisive and charged atmosphere around anything that's remotely associated with logging, it's not surprising that this aspect of HazRed has generated (pardon the pun) heated controversy. The public comment period on HazRed drew an extraordinary amount of pointed questions and suggestions. These in turn drew exhaustive response from the Ashland Ranger District. The end result is a project design which pulls back on logging,

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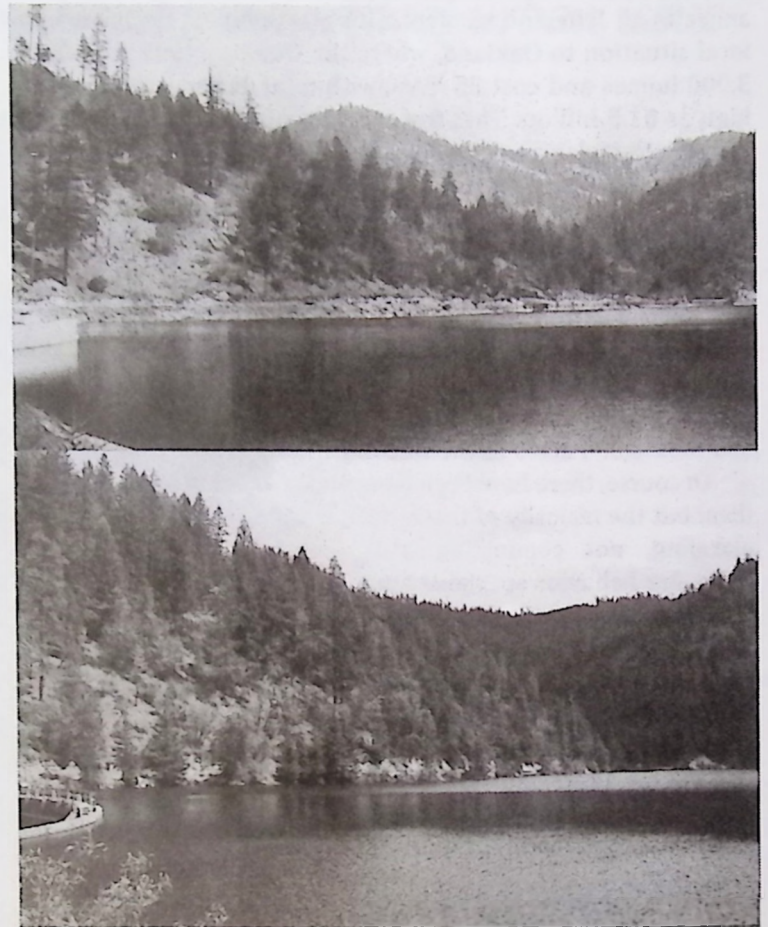
with plans to remove about half the number of large trees originally proposed for commercial removal. Writes district ranger Linda Duffy, the official responsible for the project, "My staff and I spent days and weeks in the watershed reviewing many aspects of the project and specifically visiting trees marked for removal. Along with the crew who conducted the initial marking for the public review and comment period, we worked through the project, unit-by-unit, and changed the marking through an attitude of 'how many trees can we LEAVE and still meet fire behavior and fire risk management objectives?' as opposed to traditional timber marking objectives which often look to how much can be removed and still retain a functioning ecosystem." She acknowledges that the removal of large trees at all will be an unpopular decision in some quarters, and expects further protest.

Though Keith Woodley acknowledges the controversy, he also rejects the philosophy of letting nature alone restore the damaged balance. "You've already interfered. You've got to go in and try to set the balance back in place, to where lightning can strike, fires can burn, maybe even no suppression effort will be warranted. But to leave it the way it is now is irresponsible. It would be negligent."

Although he speaks of lightning in that particular phrase, the greatest danger to the local forests come from what he refers to as "the two-legged match." Man, of course. Bill Rose sums up this issue succinctly: "The majority of the large fires that have burned in the [Ashland] watershed since the turn of the century have originated outside [it], at lower elevation. As the population density increases, it's a cause and effect relationship statistically. When there's more people in the at-risk vegetation, there's more man-caused fires that occur. Our watershed is at greater risk."

Though this risk is critical and real, it can be minimized, and professionals such as Woodley and Rose reject the fatalistic view that catastrophe is inevitable. In fact, according to Woodley, that fatalistic view is dangerous in itself, and often comes from those who have been previously burned out in other fires in other towns. The belief that nothing can be done, quite simply, leads to nothing being done. And that risks creating a disastrous self-fulfilling prophecy.

What can be done requires a high level of cooperation between fire professionals, local residents (including city government), and even developers who rush to meet the demand for new houses in the forest interface zone. It requires an awareness of both the issues and their solutions—a community-wide awareness at that, because it only takes one individual to carelessly begin a fire, and it takes unified participation from all property owners to minimize risk in inhabited areas. Since the local topology and weather can't be easily adjusted, much of the focus is on adjusting the vegetation which serves as fire fuel. This is true both in the forest lands and the endangered urban areas. Says Bill Rose, "Fire managers



Ashland watershed past and present vegetation: Ashland's Reeder Reservoir in 1928 (top) and in 1992.

have progressively attempted to propose and implement vegetative treatments that make the fire environment similar to historic levels from an ecological standpoint, as well as providing locations for firefighters to take a stand, minimize acres burned and intensities within an area, to protect life, property and natural resources." In the areas dominated by houses, educational efforts have focused on teaching property owners how to create a defensible space: one that both minimizes risk of a fire beginning or spreading there, and makes it possible for firefighters to take a successful stand if a fire encroaches from the outside.

One of the organizations leading the effort to educate the public about the danger and how to minimize it is the Rogue Valley Fire Prevention Co-op (RVFPC), which has a representative from each of the valley's fire departments and is currently headed by Debi Bisbee of the Medford Fire Department. Their education ef-



forts have included production of a fire safety video for homeowners, publication of a variety of print materials, and interactive displays at the Jackson County Fair. On the governmental level, they are active in advising on land use ordinances for houses in the interface zone. They also provide technical consultations for fire departments on fire prevention issues. Though there are many similar co-ops throughout the Northwest, the RVFPC is one of the most active. One of the reasons for this is the amount of local fire activity. "The Southwest Oregon district of the Oregon Department of Forestry has a very high fire incidence," Keith Woodley says. "And so it's a laboratory for initiating new prevention methodologies... It's a really good place to be if you want to learn about wildfire, and preventing it, so RVFPC has taken the lead on that."



KEITH WOODLEY

Officials oversee a fire hazard reduction thinning project in the Ashland watershed. From left: Bill Rose, Fuels Manager, Ashland Ranger District; Don Paul, Assistant Fire Chief, Ashland Fire and Rescue; Bill Hicks, consulting geologist; Marty Main, contract forester; and Pam Barron, City of Ashland Public Works.

**T**he Ashland Fire Department has also been quite active with education on urban wildfire issues. They've placed their own fire safety video in local video stores, available for free. Ashland firefighters annually go door-to-door in the interface zones to provide information and answer questions. Handouts on how to make property firesafe, including information on what vegetation has high and low flammability, are also always available. The department teaches over 500 classes a year in the Ashland schools on general fire safety, according to Woodley. They have even created a website dedicated to fire safety.

In managing individual properties and larger regions for fire safety, Woodley stresses an integrated approach. "Fire protection is a system. Treating any one element does not give you protection." This means, for example, that a fire-resistant roof doesn't protect you if flammable vegetation is left untreated too close to the house, or if other fire hazards remain. It also means approaching the preparation and prevention issues as unified neighborhoods. It means working with city government, environmentalists and developers to manage growth in a way that properly balances the needs of residents, firefighters, and the health of the forests and the species they support. Their needs can be conflicting, with compromises likely to leave many unsatisfied. But Woodley, for one, is proud of what has been accomplished in Ashland on the planning level, with such tradeoffs being made as allowing narrower streets in the interface zone (which preserve aesthetics and more natural land) in exchange for increased

fire protection requirements in the home, such as residential sprinklers (which make it less likely that wide streets which can accommodate armadas of fire trucks will be necessary). Many of the ordinances in Ashland took effect in 1991, with Woodley's initiative. They can't legally apply to developments that were approved previous to that, even if the houses remain unbuilt to this day.

Our attitudes towards land ownership, law and finance have inevitably resulted in complex firefighting realities and organizational structures. In the legal view, land isn't just the land of the Earth, to which we belong; it's private land, owned by individuals; or it's city, county, Oregon Department of Forestry, or Bureau of Land Management land; or it's national forest land, etc. The responsibility for fire protection and its costs divides between agencies ac-

cordingly. The potential for bureaucratic tangles is there; as is the potential for monetary shortage. Plans for fire combat have shifted radically as the realities of Federal funding and the timber industry have done the same.

Until twenty years ago, the Federal wildfire fighting capabilities were overseen by the Large Fire Organization, which used different language and processes in their fire suppression efforts than municipal fire departments did—including different radio frequencies—leading to difficult communication in situations where fires crossed lines of responsibility. Around 1980, however, U.S. Forest Service personnel in Southern California began to develop what is called the Incident Command Sys-

tem (ICS), which is now mostly standardized across the U.S. "There's been a lot of work in the last fifteen, twenty years in regards to conformity, consistency in standards," says Bill Rose. "We all operate with similar terminology, language and staff organization. Our communication links are now worked out. With our new radio systems we're now able to communicate with each entity." And there are mutual aid agreements between all parties, making firefighting coordination smooth even for fires that cross the California/Oregon border.

Such coordination is vital since fires cross not only lines of responsibility, but expertise. Structure fires—for which city fire departments are most equipped and trained—present different problems than wildfires, because of such issues as electrical concerns and toxins from melting plastics. Also, wildfires in the urban zone cannot be fought with such wildfire techniques as aerial retardants, as the retardants are heavy enough to destroy houses. As construction booms in the forest/urban interface, however, the line between wildfires and structure fires blurs. Cross-training is necessary. Keith Woodley has been active in sending Ashland Fire & Rescue personnel through wildfire training. Since most of that training is standardized and done through the Wildfire Coordinating Group in Boise, Idaho, Federal and state fire managers know what to expect from those firefighters in crisis situations.

Tougher economics in both the government and timber industry have had substantial impact on firefighting capabilities, though. Partially this is due to Federal shifts—cutbacks in funding for project crews, brush disposal crews and timber marking crews that the Ashland Ranger District had in previous eras—all of whom could be called upon in emergency situations. Timber industry cutbacks have also had the side effects of lessening response capabilities, because loggers and mills who had Federal timber

CONTINUED ON PAGE 25



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# NATURE NOTES

Frank Lang

## Isabel Sickels

*Jefferson Public Radio friend and Nature Notes fan Isabel Sickels recently passed away, after an accident in her home. Host Frank Lang recalls her special spirit.*

My earliest memory of Isabel is from a long time ago. She was in the race for Jackson County Commissioner. That would make it about 1973 or 1974. She asked my wife and me to go along with her when she made political appearances at rubber chicken events and potlucks.

I remember when we went to the Applegrate Grange. I think she wanted me along for support on environmental questions. I was an expert on the matter at the time and had been giving a series of talks on what you could do to save the world. Things like put a brick in your toilet to save water. It was awhile before I realized that I had misjudged the intelligence of some of my audience and had to add that the brick went in the tank and not the bowl. This was not long after the first Earth Day and just before the unwashed had decided that environmentalists were the equal of communists, but not worse. Sadly, times have changed. Now we are worse than communists.

What I remember most about the Applegrate Grange meeting was walking out behind the Grange building with Isabel and showing her the wildflowers. I remember Oregon mariposa lilies (cats' ears to some of you, because of their three fuzzy petals). I remember Henderson's shooting stars, wild strawberries, and our beautiful purple lamb's tongue. I remember that she was genuinely interested in the plants, so interested that her arrival inside the building was a little late. Can you imagine a County Commissioner interested in our native plants for something other than cattle fodder? I also remember that there weren't any tough environmental questions and that the Grange folks put on a mighty fine potluck dinner.

Some time later I got involved in some kind of fund-raiser where people offered up artwork or a service and other folks bid for the service. It might have been an early Rogue Valley Symphony or Britt event. I decided I would

host a natural history hike up Lower Table Rock. I managed to get a picnic lunch and wine donated by the Cheshire Cat, a long defunct downtown Ashland source of cheese and wine. Hmmmm... maybe it was a deli at the Medford Center. Hmmmm... and they say the knees are the first to go. Don't think so!

I even volunteered to carry the lunch. Bidding, I would like to think, was brisk. Can't really remember that, but I do remember the high bidder was Isabel Sickels. My wife and I had a wonderful day with the ever-attentive Isabel, her husband Ted and their daughter. We picnicked under the big oaks to the east of the old runway, which was built in the 1950s by local rancher John Day for his own amusement. We spread out the blanket on a spot that was surrounded by masses of blue-eyed marys and orange fiddlenecks. The lunch was great, the wine was cold, the conversation stimulating. Conversation was always stimulating when you were with Isabel. It was a great day for me and I think for the Sickels.

Isabel and I didn't often cross paths, but when we did, it was always a joy for me. Isabel had a way that made me think she was really pleased to see me and that she valued me as a person. What a gift.

The last few years I have spent a lot of time, effort and energy on *Nature Notes*, as a radio program. The payoff for me isn't money—there isn't any. I enjoy the occasional comment from a friend or acquaintance who says they really like a particular *Nature Notes*, or asks if I really said something, or says a piece was funny. The greatest lift of all was when I discovered that Isabel was underwriting the program.

I admired Isabel as a person and the stand she took on environmental issues. She was right and they were wrong. Now she's gone. And the place she has gone to will be the better for it. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

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*Eighth Annual***Jacksonville Celebrates the Arts**

**A**rts, crafts, music and food are all art of the fun at the 8th Annual Jacksonville Celebrates the Arts Festival, scheduled for August 28th, 29th and 30th.

The Celebration takes place on the grounds of the historic Jacksonville Museum from 10:00 a.m. until 5:00 p.m. each day. Admission is free.

The Festival will feature over 70 artists and craftsmen from Oregon, California and Washington exhibiting and selling paintings, photography, jewelry, pottery, textiles and sculpture along with a wide variety of hand-crafted items.

Music has always been an integral part of the Festival. This year, with the assistance of Jefferson Public Radio, there will be a wide variety of performers which will appeal to all ages and tastes.

Friday, August 28th, the jazz quintet Good Bait will appear on the main stage from 11:00 a.m. until 1:00 p.m., followed by the ska group 5th Business, who will play from 2:00 p.m. till 4:00 p.m. On Saturday, August 29th, from 11:00 a.m. until 1:00 p.m., the Andean group Rayme will be on the main stage; next, at 2:00 p.m., the African dance sounds of Obo Addy will be featured. He'll play until 4:00 p.m. On Sunday the Ashland International Folk Ensemble, featuring five local musicians, will play from 11:00 a.m. to 1:00 p.m. Then at 2:00 p.m. the Austin Lounge Lizards will bring their unique blend of



Each year, the celebration has grown bigger and more popular. This year's performers include Obo Addy (right) and the Austin Lounge Lizards.

humor and bluegrass to town, playing until 4:00 p.m.

There will also be a second stage on which there will be ongoing performances on all three days. This stage will be shared by Rayme, with their Andean flute music, and Daton Edmonds, a Native American storyteller and guitarist, who participated in the Festival last year and has been brought back by popular demand.

Another highlight of the Festival is the silent auction with over 150 items donated from artists, craftsmen and businesses. All proceeds from the auction go to Jefferson Public Radio. This is

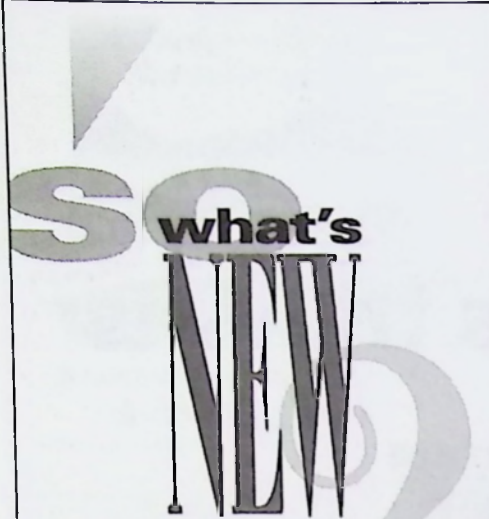
always an excellent opportunity to purchase that special item or gift certificate and at the same time support JPR.

Food will be provided by Confident Caterers.

This year, because of its popularity among both artists and the public, Jacksonville Celebrates the Arts will be expanding both in its size and in the number of participants. Jacksonville Celebrates the Arts is the only event of its kind in the Rogue Valley, and is presented by Jacksonville Events Limited, a non-profit group of volunteers, whose sole aim is to provide a showcase of arts, crafts and music for the enjoyment and education of the entire family.

BY  
*Keith Johnson*





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# ONLINE

*Joe Loutzenhiser*

## Another view of AFN

For the last few months there has been a lot of press, discussion, debate, and political folderol about the Ashland Fiber Network (AFN). For those of you not familiar with the fiber optic concept, it is essentially a big digital "pipe" to your home or business that can carry many types of services, such as Internet, cable TV, music, and phone. The City of Ashland has proposed offering this service to its citizens. Although I have tried to keep up with the community discussion on the issue, it has been difficult to deduce the truth from the propaganda, both pro and con. Politics have begun to dominate and clarity has suffered. I would like to offer a concise review of the advantages I see in creating AFN.

**AFN is proactive rather than reactive.** It is inevitable that the world will be wired. Eventually you'll have one "data pipe" to your home or business from which you will receive all your digital services. By creating AFN Ashland is building its future, not just waiting for it to happen. Ashland can do it now and lead, or wait and just be like any other town and let monopolistic companies dictate which services are offered at their price.

**AFN takes advantage of previous infrastructure.** The City of Ashland is in a unique position to offer the fiber optic service. Since Ashland "owns" the poles and already has crews to install and manage wiring, the substantial overhead to implement the network is reduced considerably. Ashland already sells electric, water, and sewer services, so adding a fiber optic service is a natural extension of the city's public works. Companies already servicing the community have other disadvantages which prohibit offering affordable high speed connections: The phone companies have limited bandwidth to offer and are already overburdened, and the cable companies did

not have the foresight to install two way cable, so they would have to rewire.

**AFN will increase competition.** Today, we have no choice about cable, electric, or local phone service. Once AFN is running we will have a choice of cable companies, something that few people in the United States enjoy. It

would also be good if the City of Ashland would open up the electrical service to other companies. With monopolies fees remain high, something that would surely change once you had to compete for your piece of the pie. I also find it amusing that these

companies were not talking about similar efforts for wiring the community until AFN was proposed. Unfortunately, AFN will not have phone service, which would have been a complete coup.

**AFN will attract businesses to Ashland.** Without a doubt, the future economy is high tech. Much of Oregon languishes with economies tied to dying or static industries. With AFN, Ashland would have an advantage in attracting and retaining technology firms. Technology firms offer many benefits to the community, such as good wages, assured growth, environmentally safe operation, and an educated work force. Most technology firms are not geographically bound, so given the option between a bustling metropolis with long commutes or a cultured town in a beautiful valley the choice is obvious.

**AFN will provide affordable digital access.** To get a high-speed Internet connection to my home would cost me upwards of \$1000.00 a month. Many other less expensive services are not even offered here. For about the same speed on AFN I would have to pay approximately \$45.00 a month (the exact amount is still being determined, though). And this would also include cable

“  
IT HAS BEEN DIFFICULT  
TO DEDUCE THE TRUTH  
FROM THE PROPAGANDA,  
BOTH PRO AND CON.



service, something that can currently alone cost upwards of \$25.00.

**Telecommuting will be easier.** Another aspect of the future economy, and our emphasis on family, is working at home. With AFN, telecommuting would be no different, in terms of speed, than working on the network at the office. This would apply even if the office were in Southern California. This allows high tech firms to relocate employees into desirable communities without moving the company itself.

**Faster Internet connections will be available.** High network speed is really the least, and paradoxically, the most important aspect of AFN. We would have blazingly fast Internet connections for businesses and homes. Not only would it take less time for Web pages to load, we would also have the network facilities to accommodate most any other technology or service. That is what makes it so attractive, and its potential so great.

**AFN's cost.** As with any investment in public infrastructure, it costs a lot of money, and not everyone is happy with the expenditure. This is also where there is the most contention. The City of Ashland estimates that AFN will cost about 4.2 million dollars and will be paid off somewhere in the neighborhood of 3 to 4 years, but others dispute those figures. Even if it took five or six years the expenditure would seem appropriate for the likely benefits. What is clear is that the initial expenditure is the most costly, while maintenance is relatively inexpensive. Since the city does not plan to be an Internet Service Provider (local ISPs will fill that role), it will not have the corresponding overhead. You can get the minute details from the "Telecommunications Business Plan" from the City of Ashland (it is not on their web site, so you'll have to ask for a copy), which I found surprisingly good and easy to comprehend for a government document. Admittedly, this could be considered to have a pro-AFN slant. For the other side of the fence, go to AFN Watch ([www.afnwatch.org](http://www.afnwatch.org)) which is highly critical of AFN, although it does raise some good issues and has some of the city's financial estimates online. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

## TUNED IN *From p. 3*

JPR good enough and important enough that it is worthy of listeners' passion. But there is a difference between passionate feeling and dogmatic insistence that one's personal view overrides that of other listeners'.

The fact that we are a public station and publicly owned can lead some listeners to odd conclusions—like the Arkansas candidate who believed that a station owned by a government agency should not possess the same editorial and programming responsibilities as do other stations.

Government ownership presents potential benefits as well as complications for a radio station. Government-owned stations have the strength of core governmental funding, helpful potential interest of allied government offices when problems arise, and other resources upon which to call. But a government agency which owns a station has an important obligation to let the station become the best it can be for the community it serves—without interference by government for its own purposes. Allowing

that type of community/government partnership to flourish is truly an example of government "working" to the public good. A congressional aide recently asked me why JPR had been successful against so many odds and that was essentially the answer I gave. We have been nurtured by a wise, caring state agency, Southern Oregon University, and allowed to serve the community in the ways the community finds valuable.

Balancing public service, public process obligations and the regimen which radio requires, with the creativity—and the consistent adherence to vision—which defines good public radio, always involves wisely balancing these components. But they must always be locally determined. They cannot, and should not, be imposed by the courts or by government.

And that is why the Arkansas decision was an important one to be celebrated. ■

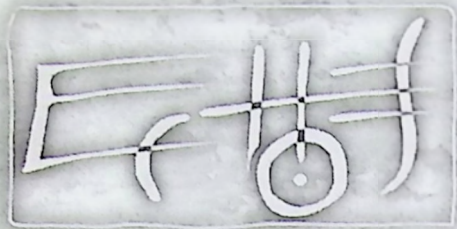
Ronald Kramer is JPR's Executive Director.



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KLAMATH FALLS Debbie Thompson



# ON THE SCENE

David Fenigsohn

## Marian McPartland Reminisces

For the past 19 years, Marian McPartland has been making—and teaching—jazz history. The host of NPR's *Piano Jazz* program, McPartland has collaborated with more than 300 jazz greats, including Dizzy Gillespie, Wynton Marsalis and Joshua Redman.

A talented and versatile pianist, she converses and improvises with her guests in a series of duets recorded live in the studio for the program. The tone of *Piano Jazz* is casual and relaxed—two friends talk and play music together while the tape rolls.

"People seem to think it has a very intimate quality, of being like people talking in their living

rooms," McPartland says. "And the musical segments are interesting to people because of the variety of guests."

In keeping with that intimate spirit, little of the show is rehearsed. McPartland and her guests sit down before the taping only to determine which songs they will play. Beyond that, the performances are often entirely improvised.

"Sometimes we... start playing a tune and realize we haven't picked a key. You just start the tune and the other person jumps right in. When you are dealing with such professional people... we very often don't actually have a rehearsal of each tune."

As much as jazz fans enjoy the musical portion of *Piano Jazz*, it is the conversations McPartland has with her guests that give the program its timeless element. McPartland, 80, has been friends with many of her guests for decades, and they often share anecdotes and offer insight into their creative process.

"In the years to come, when people want to do some research on, say, Teddy Wilson,

there is all this material. Teddy talking about who he worked with and what he did, and how he puts a tune together," McPartland says of the historic value of a show. "It is going to be fascinating for people who maybe aren't even born yet, but are going to want to research some older musicians."

Asked which *Piano Jazz* programs were her favorite, McPartland selected a few that were particularly memorable.

"I would have to say my show with Bill Evans is probably my all-time favorite, and it seems to be everybody else's. Wherever I go in the world, somebody always mentions that show and tells me they have a copy of it.

“BILL EVANS AND I  
HAD NEVER PLAYED  
TOGETHER BEFORE,  
AND I WAS  
SORT OF NERVOUS.  
I WAS HOPING HE AND I WERE  
GOING TO GET ALONG.”

I guess Bill Evans has really remained a very popular figure. In fact, it is almost like a cult thing with Bill. We had never played together before, and I was sort of nervous. I was hoping he and I were going to get along. And, of course, we did, we got along like a house on fire. And I think he was surprised at how easy it was. He seemed to be very admiring of everything I did, which was fantastic. For me to be admired by Bill Evans—what greater praise could there be?


"Mary Lou Williams was my first show. Actually, I probably shouldn't have picked her for my first program, because she tended to be quite domineering. She didn't seem in a terribly good frame of mind. She was kind of tough. And I was scared of her. I think it maybe even sounds that way, but the show came off all right. She mellowed as we went along, and she even sang a number. It turned out to be a cute show.

"I loved that show with Dizzy Gillespie, because Dizzy was such a pal. I felt sorry afterwards that we had not hired a bass player, because I think it was tough for him, and it



was tough for me to try to play the right accompaniment. It would have been a lot easier if we had a rhythm section. I always feel bad about that. He was so cute on the show, showing me all kinds of chords on the piano. And it got me started on composing that tune that I did for him. That is one of my favorite shows, just because Dizzy is Dizzy.

"There is also one show that I really love by a guy named Red Richards. He just passed away. He was what I would call a quintessential jazz musician, somebody who was not necessarily a household name, but who was always working, and always known by all the musicians in the business. He always worked with good groups, and traveled all over the world. He worked a lot with my husband Jimmy. Just a good all-around musician. So when I had him on *Piano Jazz*, it was like a walking jazz history lesson. Going all the way back to the days of the riverboats. He had been everywhere, seen everything. And although he wasn't a well-known guy, his show was one of the most fascinating I've had in the whole series."

*Marian McPartland's Piano Jazz can be heard on the Rhythm & News Service each Sunday at 9am.* 



## TO THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge of politics, economics, literature, and contemporary culture.

Sundays at 11am on  
**News & Information**



## Honoring a Relative or Friend

If you're looking for just the right gift for someone near and dear to you, why not consider a special gift to Jefferson Public Radio. Especially if the person you have in mind has enjoyed public radio as much as you have, a tribute or memorial gift might be just the thing.

Think about it. Does your Dad really need another tie for his birthday? Are you running short of ideas for your mother this year? Did they just tell you recently that they have too much "stuff" and need to lighten their load? If so, think about giving the gift of knowledge, culture and art in their honor. It may be the most unique present they've ever received.

Jefferson Public Radio is also greatly honored to receive memorial gifts in celebration of the lives of individuals in the community who have passed away. If you know someone who has died who particularly enjoyed the service they received from Jefferson Public Radio, then you may wish to get together with friends and family to create a memorial gift in their honor. An appropriate card will be sent to the person(s) you select, letting them know that a contribution has been made. Or, if you prefer, your gift may remain anonymous.

Memorial and tribute giving is just one more way to help ensure the future of public radio here in Southern Oregon and Northern California, while honoring the special relationship of people you love. If any of these ideas sounds right for you, and you'd like more information please give us a call at 541-552-6301 or 1-800-782-6191.

*Paul Westhelle*  
*JPR Director of Development*





# PROGRAM GUIDE

*At a Glance*

## Specials this month

### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

Join *First Concert* host Don Matthews for a special opera performance. On August 15th, he'll present a 1955 recording of *Rigo Letto* by Guiseppe Verdi which features the collaboration of two giants of post-war Italian opera, Tito Gobbi and Maria Callas. Though the opera was central to Gobbi's stage repertoire, Callas performed it only once, in Mexico in 1952. This recording also features Guiseppe di Stefano as the Duke, and the chorus and orchestra of La Scala conducted by Tullio Seratin. Don't miss this truly one-of-a-kind performance on Saturday, August 15th at 10:30am.

### News & Information Service

KSJK / KAGI

Listeners can now hear the popular public radio program *This American Life* on JPR's News & Information service. Hosted by talented producer Ira Glass, *This American Life* documents contemporary America with a mix of radio monologues, mini-documentaries, found tape, and unusual music. The program follows *A Prairie Home Companion* Saturdays at 5pm and Sundays at 2pm.

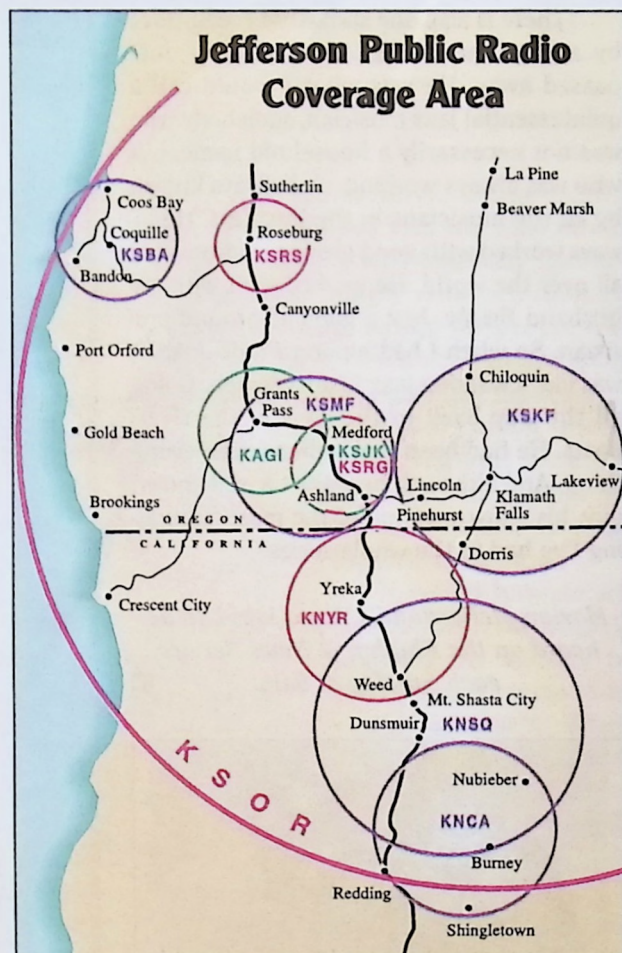
Wednesdays get a face lift with the addition of *Me & Mario*, featuring former New York governor, Mario Cuomo. Cuomo and political scientist Dr. Alan Chartock blend political repartee, good humor, and analysis for this half hour program. Plus, prior to each broadcast, learn about one of America's favorite topics, our language, in a two-minute glimpse into the intriguing world of words with *Word for the Wise* hosted by Kathleen Taylor. Listen Wednesdays at 1pm and Sundays at 3:30pm.

## Volunteer Profile: Miki Smirl



For nearly a decade, Miki Smirl has been a key volunteer at Jefferson Public Radio. A long-time public radio listener, she offered her support soon after moving to Ashland from Southern California in 1989. Using her computer knowledge, she soon became editor of the Artscene section of the *Jefferson Monthly*, which she remains to this day. She also serves as the volunteer coordinator for the annual JPR wine-tasting. Lately, she has filled in on the front desk. "It seems like a very natural place to be, answering phones and feeling right at home."

Miki also likes to write, paint, and learn about computers and photography. She's currently assembling a book of family history, photos, recipes and stories she's written. Miki is the proud mother of a 17-year old daughter and two college-graduate sons, and lives in a 1903 craftsman home. "Surrounded by family, friends, and the beauty of Ashland, life just wouldn't be the same without JPR," she says. And life at JPR wouldn't be the same without Miki.



### KSOR

#### Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulalake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Roseburg 91.9
Ft. Jones, Etna 91.1	Sutherlin, Glide 89.3
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



# CLASSICS & NEWS

**KSOR 90.1 FM**  
ASHLAND

KSOR dial positions for translator  
communities listed on previous page

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KSRG 88.3 FM**  
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Indianapolis On The Air
		5:00 Common Ground	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

## Rhythm & News

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS TBA

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM

**KSKF 90.9 FM**  
KLAMATH FALLS  
CALLAHAN 89.1 FM

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	10:00 Living on Earth	10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered	<b>N. CALIFORNIA STATIONS ONLY:</b>		10:00 Jazz Sunday
5:30 Jefferson Daily	10:30 California Report	10:30 California Report	2:00 Le Show
6:00 World Café	11:00 Car Talk	11:00 Car Talk	3:00 Confessin' the Blues
8:00 Echoes	12:00 West Coast Live	12:00 West Coast Live	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)	2:00 Afropop Worldwide	2:00 Afropop Worldwide	5:00 All Things Considered
Jazz Revisited (Fridays)	3:00 World Beat Show	3:00 World Beat Show	6:00 Folk Show
10:30 Vintage Jazz (Fridays)	5:00 All Things Considered	5:00 All Things Considered	9:00 Thistle & Shamrock
	6:00 American Rhythm	6:00 American Rhythm	10:00 Music from the Hearts of Space
	8:00 Grateful Dead Hour	8:00 Grateful Dead Hour	11:00 Possible Musics
	9:00 The Retro Lounge	9:00 The Retro Lounge	
	10:00 Blues Show	10:00 Blues Show	

## News & Information

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	4:00 The Connection	6:00 BBC Newshour	6:00 BBC World Service
7:00 Diane Rehm Show	6:00 Fresh Air (repeat of 3pm broadcast)	7:00 Weekly Edition	8:00 To the Best of Our Knowledge
8:00 The Jefferson Exchange with Jeff Golden	7:00 As It Happens	8:00 Sound Money	11:00 Sound Money
10:00 Public Interest	8:00 The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	9:00 Jefferson Weekly	12:00 A Prairie Home Companion with Garrison Keillor
11:00 Talk of the Nation	10:00 BBC World Service	10:00 Healing Arts	2:00 This American Life
1:00 Monday: Talk of the Town		10:30 Talk of the Town	3:00 Second Opinion
Tuesday: Healing Arts		11:00 Zorba Paster on Your Health	3:30 Word for the Wise and Me & Mario
Wednesday: Word for the Wise and Me & Mario		12:00 Wait Wait... Don't Tell Me	4:00 Commonwealth Club
Thursday: Latino USA		1:00 West Coast Live	5:00 Sunday Rounds
Friday: Real Computing		3:00 A Prairie Home Companion with Garrison Keillor	7:00 People's Pharmacy
1:30 Pacifica News		5:00 This American Life	8:00 The Parent's Journal
2:00 The World		6:00 New Dimensions	9:00 Tech Nation
3:00 Fresh Air with Terry Gross		7:00 BBC World Service	10:00 BBC World Service



## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW  
WASHINGTON DC 20001-3753  
(202) 414-3232 • <http://www.npr.org>  
1-888-NPR NEWS (tapes & transcripts)

ALL THINGS CONSIDERED: [ate@npr.org](mailto:ate@npr.org)  
AMERICA AND THE WORLD  
CAR TALK Call-in number: 1-888-CAR-TALK  
PUBLIC INTEREST  
DIANE REHM SHOW • [drehm@wamu.edu.com](mailto:drehm@wamu.edu.com)  
(202) 885-1230  
Call-in line: 1-800-433-8850  
LIVING ON EARTH  
Listener line: 1-800-218-9988 • [loe@npr.org](mailto:loe@npr.org)  
MARIAN McPARTLAND'S PIANO JAZZ  
MORNING EDITION  
Listener line: (202) 842-5044  
SELECTED SHORTS  
TALK OF THE NATION  
THISTLE & SHAMROCK  
WAIT WAIT... DON'T TELL ME  
WEEKEND EDITION  
Listener line: (202) 371-1775

### PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET  
SUITE 900A, MINNEAPOLIS MN 55403-1596  
(612) 338-5000 • <http://www.pri.org>

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AS IT HAPPENS  
BBC NEWS HOUR  
CBC SUNDAY MORNING  
THE CONNECTION  
DR. SCIENCE  
ECHOES Listener line: (215) 458-1110  
Orders: 1-800-321-ECHO  
[echodisc.com](mailto:echodisc.com) / [echoes@well.com](mailto:echoes@well.com)  
SOUND MONEY  
ST. PAUL SUNDAY  
TO THE BEST OF OUR KNOWLEDGE  
THE WORLD  
WORLD CAFE  
ZORBA PASTER ON YOUR HEALTH

### OTHER PROGRAMS

EARTH & SKY  
P.O. BOX 2203, AUSTIN, TX 78768  
(512) 477-4441 • [people@earthsky.com](mailto:people@earthsky.com)  
FRESH AIR  
800-934-600 • [freshair@whyy.org](mailto:freshair@whyy.org)  
GRATEFUL DEAD HOUR  
TRUTH & FUN INC  
484 LAKE PARK AVENUE #102  
OAKLAND CA 94610  
HEARTS OF SPACE  
PO BOX 31321, SAN FRANCISCO CA 94131  
(415) 242-8888 • [hos.com/playlists](mailto:hos.com/playlists)  
[feedback@namu.org](mailto:feedback@namu.org)  
MILLENNIUM OF MUSIC  
WETA-FM  
PO BOX 2626, WASHINGTON DC 20006  
NEW DIMENSIONS RADIO  
PO BOX 569, UKIAH CA 95482  
(707) 468-9830 1-800-935-8273  
OREGON OUTLOOK/JEFFERSON EXCHANGE  
RUSSELL SADLER  
SOU COMMUNICATIONS DEPARTMENT  
1250 SISKIYOU BOULEVARD  
ASHLAND OR 97520  
PACIFICA NEWS • <http://www.pacifica.org>  
WEST COAST LIVE  
915 COLE ST., SUITE 124  
SAN FRANCISCO CA 94117  
(415) 664-9500

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRC 88.3 FM  
ASHLAND

KSOR dial positions for translator communities listed on page 18

### MONDAY-FRIDAY

5:00-6:50 am

#### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

#### JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Kelly Minnis.

7:00am-Noon

#### First Concert

Classical music, with hosts Don Matthews, John Baxter, and Julie Amacher. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

#### NPR News

12:06-4:00pm

#### Siskiyou Music Hall

Classical Music, hosted by Eric Teel. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

#### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

#### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

#### All Things Considered

The latest international and national news from NPR.

7:00-2:00am

#### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

### SATURDAYS

6:00-8:00am

#### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

#### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30-2:00pm

#### NPR World of Opera

2:00-4:00pm

#### St. Louis Symphony

4:00-5:00pm

#### All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

#### Common Ground

5:30-7:00pm

#### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

#### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

### SUNDAYS

6:00-9:00am

#### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

#### Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

#### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

#### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

#### Indianapolis On The Air

3:00-4:00pm

#### CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

#### All Things Considered

The latest news from NPR.

5:00pm-6:00pm

#### To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm

#### Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.



7:00-2:00am

## State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

### FEATURED WORKS

\* indicates August birthday

#### First Concert

- Aug 3 M Litolf: *Concerto Symphonique*
- Aug 4 T Haydn: Symphony No. 96 in D "Miracle"
- Aug 5 W Respighi: *Pines of Rome*
- Aug 6 T Mozart: Symphony No. 35 in D "Haffner"
- Aug 7 F Bantock:\*
- Aug 10 M Glazunov: \* Violin Concerto
- Aug 11 T Liszt: *Reminiscences des Hugenots*
- Aug 12 W Biber:\*
- Aug 13 T Bruch: Violin Concerto No. 1 in G minor
- Aug 14 F Saint-Saens: *Carnival of the Animals*
- Aug 17 M Bach: Brandenburg Concerto No. 5
- Aug 18 T M. Haydn: Flute Concerto in D
- Aug 19 W Bax: *The Garden of Fand*
- Aug 20 T Beethoven: Piano Sonata Op. 57 "Appassionata"
- Aug 21 F Weber: Piano Concerto No. 1
- Aug 24 M Hummel: Piano Concerto Op. 85
- Aug 25 T Bernstein:\*
- Aug 26 W Haydn: Cello Concerto in D
- Aug 27 T Brahms: Piano Trio Op. 8
- Aug 28 F Mozart: Violin Concerto No. 2 K. 211
- Aug 31 M Rachmaninov: *Rhapsody on a Theme of Paganini*

#### Siskiyou Music Hall

- Aug 3 M Mozart: Piano Concerto No. 21 in C K.467
- Aug 4 T Mahler: Symphony No. 1 in D "Titan"
- Aug 5 W Bruch: Symphony No. 2 in F minor
- Aug 6 T Grofé: *Grand Canyon Suite*
- Aug 7 F Boccherini: Symphony No. 2 in E flat
- Aug 10 M Dohnanyi: *Variations on a Nursery Song* Op. 25
- Aug 11 T Tchaikovsky: *Souvenir de Florence*
- Aug 12 W Franck: Flute Sonata in A
- Aug 13 T Spohr: Double Quartet No. 3 Op. 87
- Aug 14 F Telemann: Overture-Suite in D major
- Aug 17 M Bizet: Symphony in C
- Aug 18 T Rachmaninov: Symphonic Dances Op. 45
- Aug 19 W Mendelssohn: Symphony No. 5 "Reformation"
- Aug 20 T Schubert: Symphony No. 8 "Unfinished"
- Aug 21 F Grieg: Symphonic Dances Op. 64
- Aug 24 M Schumann: Symphony No. 2 in C Op. 61
- Aug 25 T Bernstein: \* *Westside Story Symphonic Dances*
- Aug 26 W Mozart: Symphony No. 40 in G minor K. 550
- Aug 27 T Medtner: Piano Conata in E minor Op. 25 No. 2
- Aug 28 F Robert Fuchs: Clarinet Quintet in E flat major Op. 102
- Aug 31 M Beethoven: Symphony No. 4

### HIGHLIGHTS

#### NPR World of Opera

- Aug 1 Calisto, by Francesco Cavalli  
Lisa Saffer, Drew Minter, Christine Abraham, Bernard Deletre, Eugene Perry, Christine Goerke, Elaine Bonazzi, Steven Tharp. Glimmerglass Opera, Jane Glover, conductor.
- Aug 8 La finta giardiniera, by Mozart  
Juliana Rambaldi, William Burden, Philip Cokorinos, Sondra Radvanovsky, Brian Nedvin, Marguerite Krull. Glimmerglass Opera, Stewart Robinson, conductor.
- Aug 15 Rigo Letto, by Giuseppe Verdi  
A special 1955 recording featuring Tito Gobbi and Maria Callas. Also featuring Guiseppi di Stefano, and the chorus and orchestra of La Scala, conducted by Tullio Seratin. Hosted by Don Matthews.
- Aug 22 L'isola disabitata (The Deserted Island), by Haydn  
Katharina Kammerloher, Anke Herrmann, Christopher Maltman, Endrik Wottrich.  
Berlin State Opera, Berlin Staatskapelle, Alessandro de Marchi, conductor.
- Aug 29 La Clemenza di Tito, by Mozart  
Jorma Silvastri, Veronique Gens, Anna Rita Taliento, Dagmar Peckova, Laura Polverelli, Roberto Scaltriti. Lausanne Opera, Lausanne Opera Orchestra and Chorus, Lu Jia, conductor.

#### St. Louis Symphony

- Aug 1 Mahler: Symphony No. 6. Franz Welser-Most, conductor.
- Aug 8 Mozart: Symphony No. 33; Chopin: Piano Concerto No. 2; Hindemith: Symphony, *Mathis der Maler*. Louis Lortie, piano; Hans Graf, conductor.
- Aug 15 Tchaikovsky: *Romeo and Juliet* Fantasy Overture, Symphony No. 5; Mozart: Violin Concerto No. 3 in G. Hilary Hahn, violin; Hans Vonk, conductor.
- Aug 22 Verdi: Overture to Luisa Miller; Schnittke: Concerto Grosso No. 1; Tchaikovsky: Symphony No. 4. Elisa Barston, violin; John McGrosso, violin; Eri Klas, conductor.
- Aug 29 Barber: Violin Concerto; Mahler, Symphony No. 1. Joshua Bell, violin. Hans Vonk, conductor.

#### Saint Paul Sunday

- Aug 2 The Dale Warland Singers, with composer Dominick Argento  
Corigliano: L'Invitation au Voyage; Argento: Walden Pond; arr. Edwin Fissinger: Skip to My Lou; arr. Stephen Paulus: Water is Wide; arr. Carol Barnett: Oh, Yes!; arr. John Rutter: Black Sheep.
- Aug 9 The Lanier Trio  
Stephen Paulus: "Music of the Night;" Dvorák: Trio in Bb major, Opus 21.
- Aug 16 Barry Douglas, piano  
Rachmaninoff: Moments Musicaux, Opus 16; Schubert: *Wanderer* Fantasie, Opus 15, D. 760.
- Aug 23 Sanford Sylvan, baritone; David Breitman, piano  
Schubert: "Auf dem Wasser zu singen Wehmut;" "De Zwerg;" "Die Mutter Erde;" Ravel: from *Histoires naturelles*: "Le Paon;" "Le Grillon;" "Le Cygne;" John Harbison: from *Flashes and Dedications*: "On the Greve," "December 1;" Wolf: "An die Geliebte Fußreise;" "An eine Aeolscarfe;" "Elfenlied."
- Aug 30 Richard Stoltzman, clarinet; with composer and pianist Lukas Foss Gershwin: Three

Preludes; Copland: "Piano Blues;" Lukas Foss: "Composer's Holiday;" Fantasy Rondo; Bernstein: Sonata for Clarinet and Piano.

#### Selected Shorts

- Aug 2 "War and Peace" by Thomas McGuane, read by Keir Dullea; "Papa Was a Democrat," by Ted Poston, read by Arthur French; "Taking Miss Kezee to the Polls," by David Haynes, read by Michael Genet.
- Aug 9 "Walker Brothers Cowboy," by Alice Munro, read by Mia Dillon; "My Life with the Wave," by Octavio Paz, read by Paul Hecht.
- Aug 16 "Ah love! Ah Me!" by Max Steele, read by John Cryer; "We Are Nighttime Travelers," by Ethan Canin, read by Harold Gould.
- Aug 23 "Minuet" by Guy de Maupassant, read by Rene Auberjonois; "Quite Early One Morning," by Dylan Thomas, read by Pauline Flanagan; "Figures," by Hilary Sio, read by John Rubenstein.
- Aug 30 "Snow" by Julia Alvarez, read by Sydia Cedenio; "Kingdom of the Sun," by Alice Schell, read by Nora Cole.

## ALMANAC *From p. 5*

and raising them equal and up close. It is the big change in the world, maybe the biggest since the agricultural revolution and it is the source of 99 percent of whatever wisdom I have acquired in life. No men who do this could ever do Hiroshima or Holocaust or anything even close and, today, no women will let them have the power to do it. A world safe for children is a safe world.

And finally, it's fun. To a friend thinking of having a first baby, I said, well, it's the greatest, but they do eat up all your time, your wealth and finally your brain. We chuckled. They rewire you completely. They have no use for the past or future and they make you go there, too. The first thing they do, if you're lucky, is totally wreck your self-obsession. They do this with their own self-obsession, which is completely pure and marvelous. They make you know in your cells why you work for a living and what to do when you get off work. They hold open the secret door out of all the stress and serious nonsense of adult life. They make all my books look silly, because, all I ever really needed to know, I learned from these people who hadn't yet spent a day in school. ■

John Darling is an Ashland counselor and writer.



# Rhythm & News Service

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS TBA  
YREKA 89.3 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

## MONDAY-FRIDAY

5:00-9:00am

### Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Kelly Minnis.

9:00-3:00pm

### Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm

### All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

### The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

### Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm

### Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am

### Monday-Thursday: Jazz

10:30pm-2:00am

### Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde — a little of everything. Fridays are devoted to vintage jazz.

## SATURDAYS

6:00-10:00am

### Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

### Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

## NORTHERN CALIFORNIA ONLY:

10:30 am

### California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm

### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

### The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

### American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

### The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

### The Blues Show

Tom Pain with the best in blues.

## SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."



## URL Directory

American Red Cross / Rogue Valley Chapter

<http://www.jeffnet.org/redcross>

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.chateaulin.com>

City of Medford

<http://www.ci.medford.or.us>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org>

The Oregon Cabaret Theatre

<http://www.oregoncabaret.com>

Rogue Valley Symphony

<http://www.rvsymphony>

SpentGrain Bakery Products

<http://www.spentgrain.com>

## TUNE IN



Sundays 10am on Rhythm & News



9:00am  
**Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm  
**Jazz Sunday**

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm  
**Confessin' the Blues**

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00-9:00pm  
**The Folk Show**

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm  
**The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm  
**Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am  
**Possible Musics**

Space music and new age music in an interesting soundscape.

**HIGHLIGHTS**

**AfroPop Worldwide**

**Aug 1** Oscar D'Leon and the Music of Venezuela - Showcases the country's number one salsa in an exciting live concert recording from London. We also check in on the latest studio recordings from Venezuela.

**Aug 8** The Life and Times of Fela Anikulapo Kuti - At a time of great political turmoil in the life of Nigeria, Africa's most populous country, we mark the one year anniversary of the passing of iconoclast, afrobeat innovator, daring critic of the Nigerian regime, international ambassador for African music, Fela, with a retrospective of his music and interviews with those who knew him.

**Aug 15** Dub-O-Rama - An Afro-maican challenge to logic. The world's weirdest mixes rub up against each other in a non-Cartesian geometry. Haile unlikely!

**Aug 22** Afropop Goes Acoustic - A showcase of the newest international stars of African music-Senegal's Cheick Lo, Cameroon's Henri Dikongue and others-in exclusive live performances and conversations about their critically-acclaimed studio recordings.

**Aug 29** WOMAD USA '98. Yes, Seattle is the home of software impresarios and coffee kings but now it can also lay claim to hosting the most ambitious world music festival in the U.S. Afropop goes to Seattle at the birthing of this three day marathon.

**Marian McPartland's Piano Jazz**

- Aug 2** Judy Collins
- Aug 9** Pianist Eric Reed
- Aug 16** Carmen McRae
- Aug 23** Pianist Gonzalo Rubalcaba
- Aug 30** Composer/arranger Matt Dennis

**New Dimensions**

- Aug 2** Wisdom from West Africa with Sobonfu Some
- Aug 9** The Micro-Lending Revolution with Muhammad Yunus and Alex Counts
- Aug 16** Starting In Your Own Backyard with Melody Ermachild Chavis
- Aug 23** Learning To Die In Order To Live, with Stephen Levine
- Aug 30** Body and Soul with Gabrielle Roth

**Confessin' the Blues**

- Aug 2** From the "Q" Stacks
- Aug 9** Ralph Bass-produced Sessions
- Aug 16** From the "R" Stacks
- Aug 23** Seldom Heard Blues from Blues Giants
- Aug 30** From the "S" Stacks

**Thistle and Shamrock**

**Aug 2** Welsh Harp and Fiddle - A chance to browse through some less well known harp and fiddle music, in the company of tradition-bearers from Wales.

**Aug 9** Classical Celts - De Danann and Jean Redpath join a variety of Scots and Irish artists exploring the meeting ground between Celtic and classical music.

**Aug 16** Seascape - Lifestyles and landscapes of Celtic coastlines are revealed by Capercaillie, Milladoiro, Dan Ar Braz, and Davey Spillane.

**Aug 23** William Jackson - This Scottish composer traces his career from his days heading the group Ossian through his career as solo harper and composer.

**Aug 30** A Moveable Feast - Live concert excerpts from venues throughout the British Isles and beyond.

A "Heart Healthy" recipe  
 from

# Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## SPICY PARTY-TIME SHRIMP

(serves 8)

- 2 Lbs Medium shrimp, uncooked and peeled
- 2 Qts Water
- 1/2 Cup Horseradish
- 1/3 Cup Olive oil
- 1/4 Cup Worcestershire sauce
- 1 Bottle (12oz) Wisconsin beer
- 10 Small Mexican chilies, dried
- 10 Garlic cloves, peeled
- 4 Bay leaves
- 1 Large Lemon, cut into thin slices
- 1 Tbsp Yellow mustard seeds
- 1 Tbsp Salt
- 1 1/2 tsp Hot sauce

Blend together horseradish, Worcestershire sauce, olive oil, and hot sauce in mixing bowl. Set aside.

In a large pot over high heat, combine water and beer. Add chilies, garlic, mustard seeds and bay leaves. Bring to a boil. Reduce heat to medium and simmer 10 minutes. Add shrimp, lemon and salt. Simmer 3 minutes, until shrimp are cooked through.

Pour mixture through a large colander. Discard liquid. Transfer the remaining contents to a large serving bowl. Blend in horseradish mixture. Let stand 30 minutes at room temperature.

Calories 11% (219 cal)  
 Protein 49% (25 g)  
 Carbohydrate 2% (7.8 g)  
 Total Fat 15% (11.7 g)  
 Saturated Fat 7% (1.65 g)

Calories from: Protein: 42%;  
 Carbohydrate: 13%; Fat: 45%.



## Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/pr.html](http://www.jeffnet.org/Control_Center/pr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Editorial ideas for the *Jefferson Monthly*

### Membership

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Suggestion Box

e-mail: [jeffpr@jeffnet.org](mailto:jeffpr@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

## PROGRAM GUIDE

# News & Information Service

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

## MONDAY-FRIDAY

5:00-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7am-8am

### The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

### Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

## 1:00PM - 1:30PM

MONDAY

### Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

### Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

### Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

### Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

THURSDAY

### Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

### Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

### Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

### The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

### BBC World Service

## SATURDAYS

6:00am-7:00am

### BBC Newshour

7:00am-8:00am

### Weekly Edition

8:00am-9:00am

### Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

### Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-10:30am

### The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

### Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

### Walt Walt... Don't Tell Me

This weekly news quiz program hosted by Dan Coffey leads



guests through a fun, intelligent, and informative look at the week's events. Brought to listeners by a team including Doug Berman, the Peabody Award-winning producer of *Car Talk*.

1:00pm-3:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-5:00pm  
**A Prairie Home Companion  
with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm  
**This American Life**

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

6:00pm-7:00pm  
**New Dimensions**

7:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

## SUNDAYS

6:00am-8:00am  
**BBC World Service**

8:00-11:00am  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm  
**Sound Money**

Repeat of Saturday broadcast.

12:00-2:00pm  
**A Prairie Home Companion  
with Garrison Keillor**

2:00pm-3:00pm  
**This American Life**

3:00pm-3:30pm  
**Second Opinion**

3:30pm-4:00pm  
**Word for the Wise and Me & Mario**

4:00pm-5:00pm  
**Commonwealth Club**

A non-partisan business and economic forum for business professionals to gather and share knowledge about issues facing businesses.

5:00pm-7:00pm  
**Sunday Rounds**

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm  
**People's Pharmacy**

8:00pm-9:00pm  
**The Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-10:00pm  
**Tech Nation**

10:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

# IN THE FIREPLACE *From p. 11*

were required to participate in firefighting efforts. Bill Rose knows this well. "We have a tremendous reduction in timber activity on national forest land. There are no more sawmills in town. So that workforce capability has been lessened. Our initial attack capability for this district, for our forest, has probably been reduced by two-thirds." As in other sectors of society, private companies are stepping in to pick up what were once government functions. Companies such as Greyback Forestry in Grants Pass have fire suppression crews that are hired by contract. "These companies do forestry-related work—treating of logging slash, reforestation, the planting of trees and so forth—entrepreneurs and businessmen that have had forestry-related businesses in the past are developing into trained firefighters, meeting the trained regimen required by the Wildfire Coordinating Group in Boise. Their personnel have to be physically fit, similar to what the Federal and state agencies require, so it's just adaptation to changing times." There is money in fighting fires now, with all of the potential new tangles that implies. The expensive bottom line is paid for by the Congressionally-financed Emergency Fire Project account.

Organized preparedness cannot remove the elements of disorder and damage that occur when a wildfire gets loose. "There will always be an element of chaos," Keith Woodley states flatly. Citizen flight reaction will always be a part of this. Other characteristics are also known in advance: low water pressure, difficulty dealing with narrow hillside streets as residents leave and firefighters enter; perhaps even complete road closure depending on vegetative conditions. It's not a pleasant scenario.

The potential effects of a major stand-replacing fire in the Ashland watershed—or anywhere in the State of Jefferson—are deeply unpleasant as well. Ecologically and aesthetically, of course, the effects would be severe. Since the Siskiyou mountains serve as a key wildlife corridor for species traveling from the Coast Range to the Cascades, a fire here that destroyed habitat would affect wildlife patterns for large distances beyond the fire area. This includes fish, who would find the resulting rivers too full of silt and turbidity to navigate, and at an inhospitable temperature besides. Given the ero-

sive nature of the soils in the Ashland watershed, restarting trees in a fully burned zone could take many years.

The effects on human lives would also reach beyond the obvious devastation to property and recreation interests, even if no lives were lost. Because of topography and prevailing winds in the watershed, Woodley echoes Rose in prediction: "Every fire that starts in our interface area is headed in one direction—up the slope, right to Reeder Reservoir." That reservoir holds the entire drinking water supply for Ashland, and the belief is that it would silt in when winter rains and erosion inevitably followed a stand-replacing fire. The short-term and long-term effects of the loss of the town's water supply would be fierce.

If the fire reached deeply into the urban zone, as in Oakland, the effects would be similar to what Woodley describes from that catastrophe: "Cars reduced to puddles in the street. Streets themselves burning up. Street signs melting. They had to go in and replace the whole infrastructure." That is an expensive proposition. "In our little town, how would we finance that? We've been struggling over the last ten years to set aside \$27 million for a wastewater treatment plant. You can put twice that into [recovering from] a catastrophic wildfire. We can't afford that." That doesn't even include hidden costs such as the effect on tourism, in a town where that's a central piece of the economy.

It also doesn't include the emotional and spiritual aspects of the effect on individual lives. Thousands of individual stories poured out of Oakland, of lives and livelihoods disrupted or destroyed, even if no direct injury was sustained. Stories like those of storeowners whose whole neighborhoods of customers disappeared even if their shops didn't. Stories like that of author Maxine Hong Kingston, who irretrievably lost a novel that was two-thirds completed. Thousands of people lost similarly irreplaceable elements of their lives.

It could happen as painfully in any town in this region. But we can minimize the danger. Keith Woodley sums it up: "I don't believe that just because Ashland is alpine geography, hey, one day the gods will be angry, and we'll burn... But do we have everything covered? Absolutely not. No one ever has."





# PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

## REGIONAL

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Attorneys serving Medford, Grants Pass, Klamath Falls and Brookings  
930 W. 8th St. - Medford - 772-9850

**Napa Auto Parts**  
Serving Shasta & Siskiyou Counties  
**SAIF Corporation**  
(541) 770-5815 • 800-285-8550

**Siskiyou Medical & Surgical Eye Center**  
in Ashland, Yreka, Mt. Shasta  
800-283-0863

**State Farm Insurance Agents**  
serving Southern Oregon  
Laurie Bixby, Bill Cobb, Bill Dorris,  
Stan Henderer, Judi Johnson, Nancy Leonard,  
Ray Prather, Debbie Thompson,  
David Wise, Rory Wold

**Subway Sandwiches**  
Ashland, Medford, White City  
& Klamath Falls

## ROGUE VALLEY

**Accord Dispute Resolution**  
207 Enders Alley - Ashland - 482-0876

**John G. Apostol, M.D., P.C.**  
815 E. Main - Medford - 779-6395

**The Arborist**  
1257 Siskiyou - #224 - Ashland - 482-8371

**Ashland Bakery & Cafe**  
38 East Main - Ashland - 482-2117

**Ashland Center for Women's Health**  
540 Catalina Dr. - Ashland - 482-3327

**Ashland Community Food Store**  
237 N. First Street - Ashland - 482-2237

**Ashland Homes Real Estate**  
150 E. Main - Ashland - 482-0044

**Ashland Medical Clinic**  
472 Scenic Dr. - Ashland - 482-8282

**Ashland Paint & Decorating Center**  
1618 Ashland St. - Ashland - 482-4002

**Ashland Outdoor Store**  
37 Third St. - Ashland - 488-1202

**Bento Express**  
3 Granite Street - Ashland - 488-3582

**The Black Sheep**  
51 N. Main - Ashland

**Nancy Bloom, M.A.**  
COUNSELOR & CERTIFIED  
HYPNOTHERAPIST  
223 Meade Street - Ashland - 488-5795

**C. Jordan Brown**  
230 E. Main - Medford - 772-1872

**Catalina Physical Therapy**  
993 Siskiyou Blvd. Ste 1 - Ashland - 488-2728

**The Clearinghouse**  
63 Bush Street - Ashland - 488-0328

**Douglas Col. CERTIFIED ROLFER**  
349 E. Main #3 - Ashland - 488-2855

**Complementary Medicine Associates**  
1605 Siskiyou Blvd. - Ashland - 482-0342

**Country Willows Bed & Breakfast**  
1313 Clay St. - Ashland - 488-1590

**Crystal Fresh Bottled Water**  
106 NW "F" St. - Grants Pass - 779-7827

**Earth Alert**  
190 Oak St. - Ashland - 482-9512

**Ed's Tire Factory**  
2390 N. Pacific Hwy. - Medford - 779-3421

**Flower Tyme Design**  
55 N. Main - Ashland - 488-1588

**The Framery**  
270 East Main St. - Ashland - 482-1983

**Furniture Depot**  
500 A Street - Ashland - 482-9663

**Gastroenterology Consultants, P.C.**  
691 Murphy #224 - Medford - 779-8367

**GOGI's Restaurant**  
Jacksonville - 899-8699

**Jeff Golden**  
**Golden Communications**  
Ashland - 770-0101

**William P. Haberlach - ATTORNEY AT LAW**  
203 W. Main, Ste 3B - Medford - 773-7477

**Heart & Hands**  
255 E. Main - Ashland - 488-3576

**David Heller, D.C.**  
132 6th St. - Ashland - 482-7739

**Henry's Foreign Automotive Service**  
4586 W. Pacific Hwy. - Phoenix - 535-1775

**Anna S. Horrigan Studio @ Nimbus**  
25 E. Main - Ashland - 552-0399

**The Jewelry Studio**  
25 E. Main - Ashland - 488-1761

**Kellum Brothers Carpet Kompany**  
350 S. Riverside - Medford - 776-3352

**Sherry Kloss, for The Music Institute**  
482-1728

**Ron Kurtz Trainings**  
P.O. Box 961 - Ashland - 772-3790

**Listen Here**  
6th St. between H & I - Grants Pass  
479-6131

**Claudia Lively - Lively Real Estate**  
35 Third St. - Ashland - 512-9737

**The Living Gallery**  
20 S. First - Ashland - 482-9795

**Cynthia Lord - Ashland**

**Charles & Lupe McHenry**  
on behalf of ACCESS Food Share  
**Medford Clinic, P.C.**  
555 Black Oak Dr. - Medford - 734-3434

**Medford Depot Restaurant**  
**Southern Oregon & Pacific Brewing**  
147 N. Front St. - Medford - 858-5723

**Medford Fabrication**  
P.O. Box 1588 - Medford - 779-1970

**Medical Express**  
P.O. Box 1680 - Grants Pass - 479-6919

**Meyerding Surgical Associates**  
2931 Doctors Park Dr. - Medford - 773-3248

**Mind's Eye Juice Bar**  
250 Oak St. #5 - Ashland - 488-2247

**Moss Adams of Medford LLP - CPAS**  
301 W. 6th St. - Medford - 773-2214

**Nimbus**  
25 E. Main - Ashland - 482-3621

**Norris Shoes**  
221 E. Main - Medford - 772-2123

**OB/GYN Health Center, P.C.**  
777 Murphy Rd. - Medford - 779-3463

**Omar's Restaurant & Lounge**  
1380 Siskiyou Blvd. - Ashland - 488-1281

**Oregon Gardens Nursery & Landscaping**  
846 W. McAndrews - Medford - 772-2166

**Fran & Tim Orrok**  
**Pacific Commware**  
180 Beacon Hill - Ashland - 482-2744

**Pacific Spine & Pain Center**  
1801 Hwy 99 North - Ashland - 482-5515

**Paddington Station**  
125 East Main St. - Ashland - 482-1343

**The Phoenix**  
2425 Siskiyou Blvd. - Ashland - 488-1281

**Plant Oregon**  
8677 Wagner Ck. Rd. - Talent  
800-853-8733

**Rogue Gallery and Art Center**  
40 S. Bartlett St. - Medford - 772-8118

**Rogue Valley Cycle Sport**  
191 Oak Street - Ashland - 488-0581

**A Rug for All Reasons**  
213 E. Main - Medford - 732-1424

**Peter W. Sage / Smith Barney**  
680 Biddle Rd. - Medford - 772-0242

**Samovar Russian Restaurant**  
101 E. Main - Medford - 779-4967

**Scan Design**  
50 N. Fir Street - Medford - 779-7878

**Shelly Forest Hair Design**  
2101 Ashland Mine Rd. - Ashland - 482-8564

**Siskiyou Kayak School**  
4541 W. Griffin Creek Rd. - Medford - 772-9743

**Siskiyou Micro Pub**  
31-B Water Street - Ashland - 482-7718

**Dr. Douglas Smith, Bison Vision Center**  
585 Murphy Rd. - Medford - 773-1414

**Soderback Gardens**  
1828 Anderson Cr. Rd. - Talent - 535-8887

**Soundpeace**  
199 E. Main - Ashland - 482-3633

**Travel Essentials**  
264 E. Main - Ashland - 482-7383

**Isabeau Vollhardt, Licensed Acupuncturist**  
944 C Street - Ashland - 482-3493

**The Ware House of Planos**  
2850 Crater Lake Hwy. - Medford  
857-W-A-R-E

**The Web-sters: Handspinners,  
Weavers & Knitters**  
11 N. Main - Ashland - 482-9801

**Witch Hazel & Broom**  
258 A Street - Ashland - 482-9628

**Worland, Ronald G.**  
**Plastic Surgery Specialists**  
2959 Siskiyou Blvd. - Medford - 773-2110

**Beth Yohalem, LMT**  
1666 Ashland St. - Ashland - 482-5510

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**Art Connection**  
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**Bill Blumberg Graphic Art & Signs**  
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**Checkerberry's Flowers and Gifts**  
180 N. Second St. - Coos Bay - 269-5312

**Cone 9 Cookware & Espresso Bar**  
Pony Village Mall - North Bend - 756-4535

**Coos Art Museum**  
235 Anderson Ave. - Coos Bay - 267-3901

**Coos Head Food Store**  
1960 Sherman Ave. - North Bend - 756-7264

**Connie Eslinger**  
Coos Bay

**Design Renaissance**  
375 Central - Coos Bay - 269-2577

**Farr's True Value Hardware**  
Coos Bay - 267-2137 / Coquille - 396-3161

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**Gourmet Coastal Coffees Co.**  
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**Menasha Corporation's  
Land & Timber Division**  
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**Moe's Super Lube**  
330 S. Broadway - Coos Bay - 269-5323

**Nosler's Natural Grocery**  
99 E. First Street - Coquille - 396-4823

**Ordway's Nursery**  
1661 Hwy 101 S. - Coos Bay - 269-2493

**Winter River Books and Gallery**  
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**Worldwide Antique Mall**  
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## KLAMATH BASIN

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**Prudential-Paddock Real Estate Co.**  
Jay Christensen  
5113 S. Sixth St. - Klamath Falls - 883-3333

**Signature Framing**  
4035 S. 6th - Klamath Falls

## UMPOUA VALLEY

**Dr. John Wm. Unruh**  
Roseburg

## N. CALIFORNIA

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(530) 235-0754

**Chiropactic Wellness Center**  
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**Commercial Landscape Services**  
Redding - (530) 223-6327

**Directions**  
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(530) 926-2367

**The Fifth Season**  
300 N. Mt. Shasta Blvd. - Mt. Shasta  
(530) 926-3606

**Hilltop Massage Center**  
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**Madrone Hospice**  
P.O. Box 1193 - Yreka - (530) 842-3160

**Mas Fina Cafe**  
3685 Eureka Way - Redding - (530) 245-1005

**Montessori Children's House of Shady Oaks**  
1410 Victor Ave. - Redding - (530) 222-0355

**Mt. Shasta Spring Water Company**  
8788 Airport Rd. - Redding - 800-922-6227

**O'Brien Mountain Inn**  
O'Brien - (530) 238-8026

**Pio Loco Restaurant**  
1135 Pine St. - Redding - (530) 246-2111

**Redding Medical Center**  
1100 Butte St. - Redding - 1-800-41-HEART

**Serendipity Cappuccino House**  
167 Lake Blvd. - Redding - (530) 244-3780

**Shasta Software Solutions**  
2327 Ferry St. - Anderson - (530) 365-9070

**Silver Star Restaurant**  
2830 Childress Dr. - Anderson - (530) 365-1791

**Law Offices of Jeffrey C. Stotter**  
1925 Butte St. - Redding - (530) 241-6384

**Trinity Cafe**  
622 N. Mt. Shasta Blvd. - Mt. Shasta  
(530) 926-6200

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**Village Books**  
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(530) 926-1678

**Western Business Products**  
2269 Hartnell Ave. - Redding - 800-824-4495

**Yreka Western Railroad**  
PO Box 660 - Yreka - (530) 842-4146





# LIVING LIGHTLY

Ashley Henry

## Thinking Like a Watershed

**W**e've heard the adage, "water is life." But many of us may not realize that where water flows, how it's stored and delivered, and who gets it is so critical. It drives who and what values define our communities here in the State of Jefferson. As irrelevant as the words "water policy" may seem, water policy affects many facets of our lives and those of future generations. Will that open meadow soon turn into a sprawling suburb? Do salmon spawn in our creeks? Is the water clean enough for swimming? The answers to these questions lie in water policies that are being made every day. Indeed, throughout our region, plans are being made to correct the mistakes of the past—trees are being planted along creeks to cool water for salmon and trout; sewage treatment plants are being improved; and farmers are increasing the efficiency of their irrigation systems. Ironically, while we take positive steps to restore our rivers and streams, we simultaneously make decisions which threaten the success of our restoration efforts. Understanding a bit about our ever-changing water policies can help concerned citizens to positively shape the future of their communities. A few examples of water policy are covered here in order to illustrate the real-world impacts.

In the West, rain falls seasonally. Primary rainfall occurs at a time of year when it is not as needed for agriculture and other uses. Drought-like conditions dominate when water is more needed for agriculture and wildlife. This situation thrusts water to center stage in Western politics. The role that water would play in Western resource management was recognized early on by John Wesley Powell. Back in the 1870s, Powell suggested to our country's leaders

that Western states be organized around river basins rather than by random political boundaries. What Powell recommended was that we define our political boundaries by watersheds: the Rogue, Klamath and Umpqua Basins—or on a smaller scale, the Applegate River, Wood River, or Cow Creek watersheds. Given that our economies—and

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therefore our politics—revolve around the natural resources of our watersheds, it makes sense to politically organize around them.

So, what *is* a watershed? In plain terms, it's all the land area from ridgetop to ridgetop that's drained by a particular waterway. For example, all the land drained above Lithia Park is part of the Ashland Creek watershed.

Ashland Creek is a tributary of Bear Creek and thus is part of the Bear Creek watershed which itself is a sub-watershed of the larger Rogue Basin.

Anyone can look at a map delineating both the western states and major river systems to see that Congress didn't follow Powell's advice. The Oregon-California state line slices through the Klamath River, complicating the management of this basin's important resources. The Rogue River is managed differently in Jackson and Josephine Counties, even though its needs don't change as it crosses county lines. Only in recent years has there been a resurgence of interest in watershed-based planning. Throughout Oregon, watershed councils have been established to address resource management issues specific to that watershed. In the Rogue Basin, there are several watershed councils including the Upper Rogue, Little Butte Creek, Bear Creek, Applegate River and Illinois River. Smaller "sub-watershed" groups have also splintered off to form their own councils, such as

the group on Williams Creek in the Applegate River watershed. Smaller councils such as these attempt to more adequately address the concerns specific to the community in that sub-watershed.

Despite these relatively new efforts to manage resources at a watershed level, we are faced with a legacy of a century-old decisions which keep us from "thinking like a watershed." For example, much of the commercial and residential irrigation that takes place in the Bear Creek valley is made possible by water imported from the Klamath Basin. Lakes such as Howard Prairie and Hyatt are storage reservoirs for water brought from one basin (the Klamath) to another (the Rogue). In fact, a large portion of the water used by Talent Irrigation District is the result of this "inter-basin transfer." Why does this matter? First, increased stream flows are needed in the Klamath Basin—specifically in Jenny Creek, from where the water is removed—to assist threatened fish and wetland birds and to aid in the dilution of pollution. Inter-basin transfers also allow those of us importing the water to live beyond our means, to operate agricultural and lawn irrigation systems outside the carrying capacity of our true water supply. The water that hits your driveway instead of your lawn, or that merchants use to spray down sidewalks may be the very water that is needed to cool Klamath Basin streams for fish and wildlife. It is imperative that we discipline ourselves and our society into functioning within the means provided by the resources in our watershed, to live more sustainably.

One may think that such interbasin transfers are a thing of the past. However, here in the Rogue Valley, we continue to make decisions which defy watershed logic. For example, the Talent-Ashland-Phoenix (TAP) project, known by some as the "intertie" project, will pump water all the way from the Rogue River to serve these Upper Bear Creek municipalities. Such a transfer threatens to discourage conservation of water while expanding development opportunities in a fragile ecosystem. As we make decisions about our community drinking water supplies, we should consider how these current decisions will impact our communities in the future. Sure, drinking water is a fundamental necessity. But are there other ways we can assure an adequate drinking water supply without encouraging development and sprawl? Los Angeles

CONTINUED ON PAGE 33



## ROGUE VALLEY

### Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through November 1. The season in the Angus Bowmer Theatre includes *A Midsummer Night's Dream* by Wm. Shakespeare (through 11/1), *The School for Scandal* by Richard Brinsley Sheridan (through 10/31), *Uncle Vanya* by Anton Chekhov (through 10/31), *A Touch of the Poet* by Eugene O'Neill (through 11/1). The outdoor Elizabethan Stage opened in June with plays by Wm. Shakespeare including *Henry IV* (through 10/11), *The Comedy of Errors* (through 10/10), and *Cymbeline* (through 10/9). Performances in the Black Swan include Wm. Shakespeare's *Measure for Measure* (through 11/1) and Sandra Deer's *Sailing to Byzantine* (through 11/1). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets.(541)482-4331

◆ Oregon Cabaret will be transformed into a Singapore waterfront nightclub circa 1941 to present the summer musical *Song of Singapore*. The characters are a ragtag crew of musicians and others including an amnesiac band singer named Rose, the mysterious and beautiful Chah Li, a crooked cop named Kurland, a downed pilot and assorted Hindus—all in the pursuit of the jewels of Jan Kin Po. The exotic setting provides a delicious ambience for a lot of original music in a '40s swing style. Performances run through September 7 at 8:30 every evening, except Tuesdays (no matinees).(541)488-8349

◆ Actors' Theatre presents B. Bamashek and M. Newman's *Quilters*, directed by Caroline Shaffer, August 13 through September 20. Call for tickets and more information.(541)535-5250

### Music

◆ Britt Festivals, celebrating its 36th season of music under the stars, presents the following summer events: Sat., Aug. 1/Dr. John/Koko Taylor & Her Blues Machine; Sun., Aug. 2/Winds & Spirits (Lower Garden Recital); Sun., Aug. 2/John Scofield/Stanley Clarke; Fri. & Sun., Aug. 7 & 9/Classical Opening Gala/Britt Orchestra; Fri., Aug. 14/Edgar Meyer/Britt Orchestra; Sat. & Mon., Aug. 8 & 10/The Music of Merchant Ivory/Britt Orchestra; Fri., Aug. 14/Edgar Meyer/Britt Orchestra; Sat., Aug. 15/Christopher Parkening/Britt Orchestra; Sun., Aug. 16 & 23/Britt Sunday Mornings; Mon., Aug. 17/Festive Favorites/Britt Orchestra; Tues., Aug. 18/Cavani String Quartet; Fri. & Sun., Aug. 21 & 23/Beethoven Lives Upstairs (Family Concert); Sat. & Mon., Aug. 22 & 24/The Planets/Britt Orchestra; Fri., Aug. 28/River North Dance Company; Sat. & Sun., Aug. 29 & 30/Trinity Irish Dance Company;

Thurs., Sept. 3/Electric Shadows of Bali; Fri., Sept. 4/Squirrel Nut Zippers/Special Guest TBA; Sat., Sept. 5/Sweet Honey in the Rock; Sun., Sept. 6/Bruce Cockburn/Jane Siberry. For ticket information, membership, special events and discount packages call.(541)773-6077, 1-800-882-7488

◆ Rogue Music Theatre extends its season this year by presenting Andrew Lloyd-Webber's *Jesus Christ Superstar* at the Rogue Community College outdoor amphitheater on July 30 through August 2 for four performances. The first-ever Lloyd-Webber show for RMT will be directed by Richard Jessup. For further information and tickets call.(541)479-2559



The work of quilter Terrie Hancock Mangat will be on display at the Rogue Gallery & Art Center in Medford this month.

### Exhibits

◆ *The Whole Cloth* is a summer celebration of fiber arts at many sites in Ashland, Medford, Jacksonville and Grants Pass through September. It includes national, regional and local exhibitions, classes, workshops and programs. For a brochure and information call.(541)734-3982 or 1-800-982-1487

◆ Hanson Howard Gallery presents a First Friday Reception on August 7 from 5-7pm. Margarita Leon's gestural figures are created from natural limbs and branches that she has embellished with gold leaf and other media. Judy Howard, known for her jewel-like watercolors, is working with oil on paper and mixed media in an abstract mode. Show continues through August 31. Hours are 10:30-5:30 Tuesday-Saturday and 11-2 Sunday. Located at 82 N. Main Street, Ashland. (541)488-2562

◆ Schneider Museum of Art on the campus of Southern Oregon University continues its presentation of *Quilt National '97*, the tenth in a se-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts



ries of biennial competitions dedicated to promoting the contemporary quilt as art form, through September 12. Twenty-six quilts will be featured. Also on display will be a selection of 18th century silver servers from the collection of Seymour Rabinovich. New summer hours are 10am-5pm Tuesday-Friday 12-4pm Saturday-Sunday and First Fridays from 5-7pm. (541)552-6245

◆ The Living Gallery presents art quilts by Portland artist Jeannette DeNicolis-Meyer, in a show entitled *Windows and Storylines*. This features her latest series of hand-dyed quilts dealing with points of view and personal narratives. First Friday opening on August 7, 5-8pm. Show runs through August 31. Gallery is open daily at 20 S. First Street, Ashland. (541)482-9795

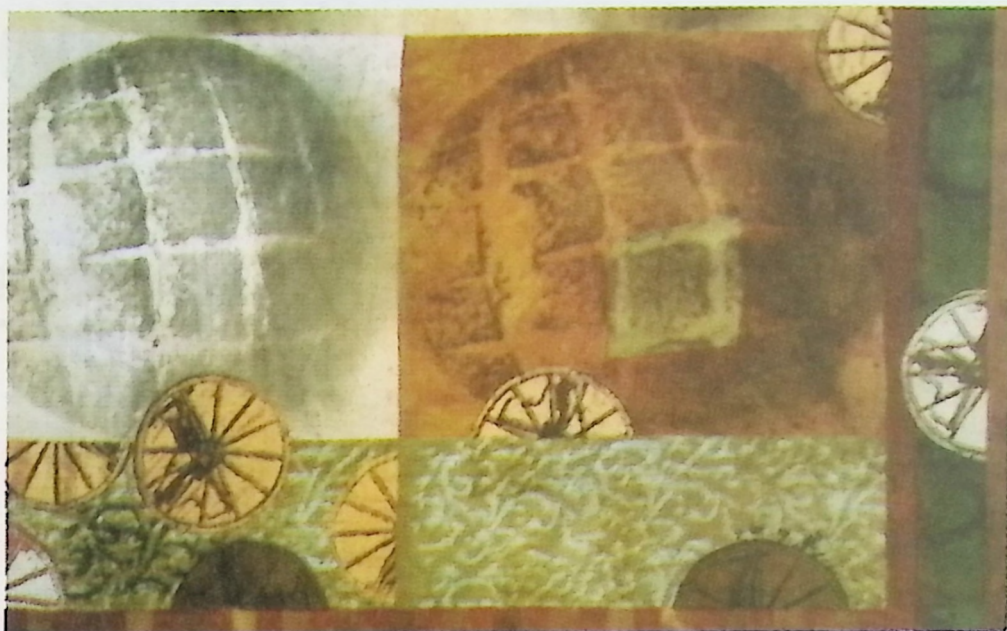
◆ Throughout August and September, the Valley Art Gallery will host a special exhibit of Coastal Scenes, featuring work in a variety of media by local artists. Area artists are invited to submit entries and the public is encouraged to visit to vote for their favorite coastal artwork. People's Choice awards will be given at the end of the exhibit. Hours are Tuesday-Friday, 11am-4pm. Located at 323½ East Main, Medford. (541)770-3190

◆ Wiseman Gallery on the campus of Rogue Community College presents *Perceptions*, quilts created by Seattle artists, Heather W. Tewell and Melody Crust from August 7-27. First Friday Art Night Reception will be held from 6-8pm on August 7. A Gallery talk and slide show will be presented by the artists on August 27 at 7pm. (541)471-3500

◆ FireHouse Gallery at the corner of 4th and H Streets in Grants Pass presents *Friendship Quilts* commemorating births, weddings, and special birthdays, individual and specialized blocks made by friends and sewn together by Deborah Maranov and Karen Schilberg. Part of the *Whole Cloth* exhibit August 7 through 29 with a First Friday Art Night Reception on August 7 from 6-9pm. (541)471-3500 ext 224



The Austin Lounge Lizards will bring their wild mix of humor and bluegrass to Jacksonville Celebrates the Arts on Sunday, August 30.



Detail from *Bread; Staple, Fourth Removed*, a quilt by Rachel Brumer, part of The Whole Cloth Fiber Arts exhibit series.

◆ Grants Pass Museum of Art in Riverside Park will present mixed media works from artists Jan Erion, Roxa Smith, Eve Zimetbaum, and Andrea Marcussen, through August 22. Gallery hours are Tuesday-Saturday, Noon-4pm. (541)479-3290

### Other Events

◆ Jacksonville Celebrates the Arts on August 28, 29 & 30 from 10am-5pm, continuing a festive summer tradition with fine arts, food and music. There will be 70 participating artists from four western states displaying their work on the Old Courthouse Lawn in Jacksonville with live music provided by the Austin Lounge Lizards, Rayme, Fifth Business, Good Bait, Obo Addy, and the Ashland International Folk Ensemble. There will also be Native American storytelling with Daton Edmunds throughout the weekend and food provided by Confident Caterers. A silent auction will benefit Jefferson Public Radio. For more information, see p. 13.

◆ Rogue Gallery & Art Center will present a number of Fiber Arts Workshops as part of the gallery's Whole Cloth celebration. They are as follows: Spontaneous Dyeing with Jeannette DeNicolis Meyer/Aug 3-4; Printing on Fabric: Stamping/low-tech silk screen with Jeannette DeNicolis Meyer/Aug 6-7; Fabric Transfer Techniques with Wendy Huhn/Aug 10-11; Get Real with Wendy Huhn/Aug 13; Fabric Polaroid Transfers with Wendy Huhn/Aug 14; Paper-Fabric

Combos & Collage Methods with Terrie Hancock/Mangut/Aug 17-18; Fabric Portraits Using Family Photos with Terrie Hancock/Aug 20-21; The Spirit in the Cloth/Medicine pieces and Talismans with Adriene Cruz/Aug 26-28. Call for class times, fees and registration. (541)772-8118

◆ Southern Oregon Songwriters Association presents monthly songwriters' showcases First Fridays at 8pm at Mystic Lake (behind the Five Rivers Restaurant in Ashland). Signups begin at 7pm. Showcases are also held on Third Fridays at Osprey Brew Pub in Medford. For information about SOSA or performance schedules call. (541)488-7704

◆ Rogue Music Theatre will present the Young People's Conservatory, a theater training camp in the joys of song, dance and putting on a show. Additionally, RMT will be producing a series of music and dance concerts called *Starlight Saturdays*. To be held at Rogue Community College Amphitheater, the concerts will showcase the all local Southern Oregon musical talent. These shows will extend the summer from August 8 through September 26. For further information on the Conservatory sessions or Starlight concerts, contact the RMT offices. (541)479-2559

## KLAMATH FALLS

### Music

◆ Ross Ragland Theater will present Pat Benatar in concert on August 11 and 14 at 8pm. Call for ticket information. (541)884-0651

CONTINUED ON PAGE 31



# Fresh Air

Terry Gross  
provides a lively  
look at entertain-  
ment and the arts,  
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FROM NATIONAL PUBLIC RADIO



# RECORDINGS

John Baxter

## The Summer's Cheapest Tunes

**"20 Tracks, 78 Minutes -  
Cheaper Than Food"**

**S**o says the label on *Nordic Roots: A NorthSide Collection* (NorthSide NSD6016), a sampler CD that hit the streets in June with a \$2.98 price tag, or a per-track cost of about fifteen cents. Sensing a marketing scam, I decided to investigate NorthSide's claim of "Cheaper Than Food." I live near Safeway, so I went over to check it out. Here's what I found:

Chef Boyardee SpaghettiOs with  
Sliced Franks (1 can, on sale) ..... \$1.40  
Planters Cheez Balls (1 can) ..... \$1.59  
Libby's Potted Meat Food  
Product (1 can) ..... \$ .75  
Hostess SnoBalls (pink, 1 pkg) ..... \$ .99

As you can see, if you price this per food item, NorthSide's claim doesn't hold up. But if you add the cost of the above staples; or in other words, price this selection of food products as a meal—which of course it is—NorthSide slides in a couple of dollars to the good.

Having established that *Nordic Roots* may actually be cheaper than food, I can think of no excuse for you not to purchase this disc, because it provides a compelling introduction to one of the world's most exciting and diverse contemporary music scenes: the Scandinavian folk revival. NorthSide, based in Minneapolis, is a relatively young record label, but in its brief life has already released an impressive list of albums by Scandinavian bands, many of whom are getting their first exposure in the US. *Nordic Roots* collects 20 tracks from the label's roster.

I hesitate even to call this Scandinavian phenomenon a "folk revival," because it might mislead you into images of freshly scrubbed students sitting in a circle singing

the Swedish equivalent of "Michael, Row Your Boat Ashore," which, actually, is called "Olov, Row Your Boat Ashore." While this music pulls heavily at the roots of Scandinavian music, some of them pre-medieval, much of it mutates with jazz, eastern Euro-

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WHILE THIS MUSIC  
PULLS HEAVILY AT THE ROOTS  
OF SCANDINAVIAN MUSIC,  
SOME OF THEM PRE-MEDIEVAL,  
MUCH OF IT MUTATES.

pean, Middle Eastern and Asian musics, techno, and R&B into driving, electrified music that sounds at once ancient and contemporary, hauntingly familiar and weirdly exotic. So, imagine instead freshly tattooed students.

*Nordic Roots* has its share of traditional tunes, from bands like Troka, from Finland, and the Swedish band Vasen. Both groups take some liberties with traditional folk music, but essentially they work within an acoustic realm and stay close to the roots. The same can be said of Olov Johansson, Vasen's leader and master of the Swedish keyed fiddle, the nyckelharpa, who shows up here with a track from his solo release, or Loituma, a Finnish band which bases its sound around the Finnish folk harp, the kantele.

Then, there are bands who bend the traditions. From the Anglo-Swedish band SWAP, which melds Celtic and Swedish forms into a sort of boreal Dawg music (with a nod to David Grisman), to the folk-jazz hybrids of Groupa (from Sweden) and Chateau-Neuf (from Norway), to the ferocious folk-rock of the Swedish groups




Hoven Drogen, Garmarna and Hedningarna, the region is producing some of the freshest sounds on the planet.

Garmarna and Hedningarna (about whom I've raved before in this column) brew a driving, dark and urgent electrified music, riding on the dance rhythms of Swedish folk music and using ancient instruments to paint eerie, otherworldly sonic spaces. Garmarna's lead singer Emma Hardelin, a nascent star in world music, sounds equal parts Sandy Denny, Enya and Patti Smith, and she shouldn't be missed. In addition to the Garmarna track, she is heard here in a more traditional acoustic setting as part of the trio Triakel (which includes two members of Hoven Drogen).

Finally, I wouldn't be worth my \$2.98 if I neglected Wimme Saari, the Sami jojkker from Finland. Jojking is a form of chant done by the Sami, the indigenous people of Scandinavia. Rhythmic and trance-like, jojking shows strong ties to both Celtic mouth music and Native American chant. Wimme appears on *Nordic Roots* three times: on a Hedningarna track, a selection from his solo album, and a previously unreleased single. These latter two tracks pair the jojkker with RinneRadio, a Finnish techno-ambient band, and I can't think of a sound more emblematic of what's occurring now up there in the Land of the Midnight Sun: a pre-historic chant backed by a driving techno dance track and some guy playing a duck call.

So give up just one box of Betsy Ross Mini-Donuts (with powdered sugar, \$3.29), this summer, plunk down \$2.98, and give your ears a feast. You'll discover a whole new realm of music.

For more information on these bands and their recordings, check out NorthSide's web page at [www.noside.com](http://www.noside.com). 

John Baxter is Jefferson Public Radio's Director of Special Projects.

# ARTSCENE *From p. 29*

## Exhibits

- ◆ The Klamath Art Association presents Photograph Manipulation by Gina Hutton, August 2 through 30. Call for more information. (541)883-1833

## Other Events

- ◆ Klamath County Fair and Jefferson Stampede Rodeo will be held August 6 through 9 at Klamath County Fairgrounds. (541)883-3796

## UMPQUA VALLEY

## Theater

- ◆ Centerstage at Umpqua Community College will presentation of *My Fair Lady* continues with performances on August 1, 7, and 8 at 8pm and August 2 and 9 at 2pm in Jacoby Auditorium. Call for ticket information. (541)440-4691

## OREGON COAST

## Theater

- ◆ The Chetco Pelican Players will present *Chapter Two* by Neil Simon, beginning August 7 at 8pm and running for two weeks at the Performing Arts Center. The play is a witty and touching look at a recently widowed man's and newly divorced woman's efforts to find romance as they move on to a new phase of their lives. For ticket information, performance dates and times, call. (541)469-1857

## Exhibits

- ◆ The Transaction Gallery presents a Fiber Arts Exhibit August 10 through September 15 featuring woven sculpture and vessels from Laughing Baskets Studio, woven rugs and tapestry by Dave Sorensen, painted silk by Georganne White, quilted dolls by Connie Ghilotti, linen necklaces by Jean Kilburn and book art and woven bags by Karen Butts. An Artist's Reception will be held August 23 from 2-5pm. Gallery hours are 8am-6pm daily. Located at 455 Fifth Street, Port Orford (at the oceanview and port overlook). (541)332-1027

- ◆ Coos Art Museum presents the Fifth Annual Maritime Exhibit and Photographic Works of Victor West through September 12. This year's guest artist is Norma Jay, nationally recognized, award winning marine artist known especially for her use of warm vibrant colors and lighting in oil paintings of west coast working vessels. Im-

ages from the West collection document the history of the So. Oregon Coast Shipbuilding industry. The museum is located at 235 Anderson in Coos Bay. (541)267-3901

## Other Events

- ◆ The Blackberry Festival will be held August 8 and 9 in downtown Cave Junction. For more information call. (541)592-2507


## NORTHERN CALIFORNIA

## Music

- ◆ Jefferson Public Radio and the Mt Shasta Ski Park present the 2nd annual Mt Shasta World Music Festival at the Mt Shasta Ski Park on Saturday August 8th from 1-7pm. Roots reggae artists The Wailing Souls will headline the day with the African highlife sounds of Kotoja, the ceremonial drumming of Shasta Taiko and veteran reggae rocker Justin Hinds & the Dominoes. Admission includes an all day scenic chairlift pass, and a variety of food and drink will be available. Enjoy the energetic rhythms of world music in the stunning natural beauty of Mt Shasta. For ticket information contact the Mt Shasta Ski Park at (530)926-8600. A portion of the proceeds benefit Jefferson Public Radio.

## Other Events

- ◆ The Mateel Community Center and People Productions will present the 15th *Reggae on the River* Festival on Friday, July 31 through Sunday, August 2 at French's Camp in Piercy (200 miles north of San Francisco on US HWY 101) on the banks of the Eel River in So. Humboldt County. The 1998 festival is a tribute to the music of the world and will feature artists from many countries, including Jamaica, Trinidad and Tobago, England, Africa and the French Antilles. Tickets, however, are already sold out. (707)923-4583

- ◆ Attend Shasta Cascade Rail Preservation Society meeting on Sunday, August 30 at 10am and ride on the Yreka Western Railroad's Blue Goose steam train. Fare is \$9 for adults and \$4.50 for children ages 3-12 years. The train returns to Yreka at 1pm. Enjoy a day of railroading fun behind historic steam locomotive #19, 1915 Baldwin 2-8-2 and the refurbished covered and open-air cars of the Yreka Western. Yreka is 88 miles north of Redding. For train information call Yreka Chamber of Commerce. (530)842-1649 or 1-800-YREKA-RR 





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# COMPACT DISCOVERIES

*Fred Flaxman*

## PopeMusic

**W**hen I first heard about a label called PopeMusic, I thought it would specialize in Christian music. But it turns out that it was named after a different Pope – Gene Pope, to be exact – and, although you will find classical, jazz and other music on these CDs, there doesn't seem to be anything more religious than the Canticle A Cappella Choir singing *Jesu, Dulcis Memoria*. You are far more likely to encounter Russian "Pops," a Russian jazz trio or Lori Lieberman singing "Drive On."

Gene Pope is the multimedia wizard who started this CD company in 1993 after many years as an audio engineer, adman, film director and – would you believe? – racing car driver. ("That let me conquer my fear.") His musical tastes seem to be as catholic as the name of his label, and he does seem totally unafraid to take the risks involved in starting and running his own creative business. Surely the only way to make a small fortune producing mostly classical compact discs... is to start with a large one.

Given Pope's background as an audio engineer, it is not surprising that PopeMusic specializes in audio quality as well as performance quality. Gene has even developed a trademarked process which he calls "Dynamic Fidelity" and which his publicists describe as "the next generation of digital music reproduction." Only two microphones are used, recording the sound directly to a Nagra digital tape recorder. Mastering is done with PopeMusic's proprietary jitter reduction techniques, and that is as much of a technical explanation as you are going to see here. What matters to me – and, I presume, to you – is how it sounds, and that is consistently top-notch.

I have eight PopeMusic CDs, not counting four samplers. All have deep Russian connections and most of them were recorded

in Moscow. Mark Gorenstein conducts the Russian Symphony Orchestra in Richard Strauss' *Ein Heldenleben* in one release (PM1012-2), Alfred Schnittke's *Gogol Suite* and Tikhon Khrennikov's *Love for Love* in another (PM10007-2), Russian Pops in a third (PM1015-2), and Beethoven's *Emperor Concerto* in a fourth (PMG2004-2). Naum

Starkman, the Russian pianist who is heard in the Beethoven, is the piano soloist for two other classical PopeMusic CDs which I own: one devoted to music by Chopin (PMG2010-2), the other to Tchaikovsky's *The Seasons*, the label's latest issue (PM 2017-2).

Another PopeMusic classical CD features Misha Rachlevsky conducting the "Symphony Orchestra KREMLIN" – as it is listed on the cover – in music all based on *Romeo and Juliet*: Tchaikovsky's *Fantasy Overture*, Prokofiev's ballet suites, and Leonard Bernstein's Symphonic Dances from *West Side Story*.

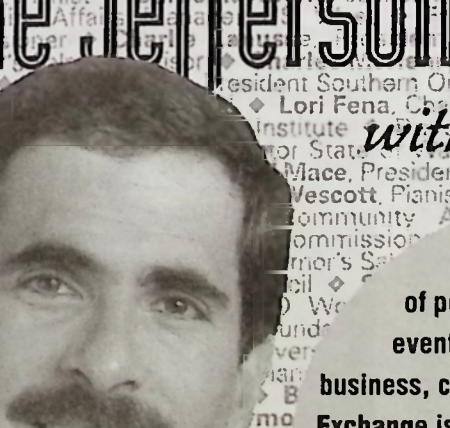
That should give you a good idea of the musical content. But, with the exception of the Schnittke/Khrennikov CD – featuring humorous, highly rhythmic, melodious compositions by two living Russian composers which even seasoned music lovers are not likely to have in their collections – these recordings seem to duplicate a great deal of widely-available repertoire. What's the point? What makes these PopeMusic CDs unique? What is Gene Pope's mission?

"It is quite honestly a very personal mission," he admits. "I've always noticed that a truly inspiring artistic vision comes from personal and selfish needs and drives. I wanted to contribute something that would bring a smile of satisfaction to people... to 'share the vision' with as many people as possible. The uniqueness comes, I believe, from the approach. I really believe in the digital medium, just as I believed in the analog medium 25 years ago. Every medium

“  
A TRULY INSPIRING ARTISTIC  
VISION COMES FROM  
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NEEDS AND DRIVES.”



LIVING LIGHTLY *From p. 27*



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## THEATER

Alison Baker

### Song of Singapore

Directed & choreographed by Jim Giancarlo

At the Oregon Cabaret Theatre through September 7

**S**ong of Singapore is two hours of lively, bright and bouncy music and dancing, but when I walked out at the end my brain was as bare of tunes as an LP lacking grooves. The music was good, the band was good, and the lyrics were catchy and clever; but none of it left me with any lasting impressions.

Song of Singapore is a pastiche of movies like *The Maltese Falcon*, featuring sinister Orientals, crooked British officials, innocent girls in danger, and red herrings. It's a big, familiar joke that could be funny, but it doesn't quite come off.

The show is set in a nightclub in Singapore on the eve of the Japanese invasion, and the minimal story line concerns the efforts of the house band to get out of town. The blind band leader is Freddy S. Lyme (Mark Shelby); the others are trumpeter

Hans Van Der Last (Adam Kelepolo), Spike Spauldeen (Shane Henry) on percussion and ukelele, Reet Jones (Rob Jones) on piano, Taqsim Arco (Bruce McKern) on bass, and Zoot de Fumee (Dave Wight) on clarinet and saxophone.

They're accompanied by a girl singer called Rose (Camille Diamond), who suffers from amnesia—she seems to have lost both her short- and long-term memory, and can remember only song lyrics. The mysterious and beautiful manager of the club is Chah Li (Kim Montelibano); the

owner turns out to be that crooked Brit, Inspector Kurland (Jon Bernard); and the plot is thickened by an inebriated Hindu, some missing jewels, and a dead fish.

The plot isn't important, though; this is one of those Cabaret specials in which the point is to play music and have fun. The

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Chah Li (Kim Montelibano) and Inspector Kurland (Jon Bernard).

CHRISTOPHER BRISCOE



music of *Song of Singapore* is 1940's style swing jazz, and it is fun. It's a talented cast; every member of the band gets several terrific solos, and the singers can really belt it out on occasion (though too often the lyrics were overwhelmed by the instruments). Some of the standouts were Rose singing "You Gotta Do What You Gotta Do," Chah Li's pretty and haunting "Foolish Geese;" and Freddy's "Never Pay Musicians What They're Worth."

Especially good is Inspector Kurland; coaxed onstage at one point by Chah Li and Rose, he plunges into "Harbour of Love," which includes the memorable image of courting octopi "...walking arm in arm in arm in arm."

In fact, Jon Bernard as Inspector Kurland was also tops in the comic timing department. Shows as corny as this one require crackerjack delivery, or else they come off as more embarrassing than funny. I wouldn't call this (or any Cabaret production) embarrassing, but many of the jokes fell pretty flat. Maybe it was an off night.

Of course, you realize I'm a diehard from the *if-it's-light-'n'-frothy-it-can't-be-good* school of play-going. A good chunk of the audience seemed to shriek with laughter at every well-worn cliché. And even I laughed at the slapstick routines. An especially good running gag was the sound of a great gong at every utterance of the phrase *the sacred jewels of Kung Li Po*, at which the entire cast stood stock still and stared transfixed at the audience (Adam Kelepolo was particularly good at looking dumbstruck).

The Cabaret has such a neat intimacy about it that it always seems a shame to interfere with the music by sticking in these thin plots. It would be a great venue for just plain concerts—jazz, blues, folk, or chamber. For this production it was transformed into the *Song of Singapore Cabaret* for the evening. The ushers and waitpeople were all toggled out in black and red Asian outfits (the occasional blond pigtail tended to arouse suspicion regarding their authenticity); and rickety ceiling fans turned slowly, fostering the impression that we were all sitting around in the tropical heat. I felt as if I should have worn white linen.

*Song of Singapore* is a fun evening, and a change of pace from those other theaters in Ashland. Set aside your critical faculties and sit back and enjoy the music. A jigger of rum in your cola might even improve some of those dumb jokes. ■

# POETRY

## The Book of the Dead Man (#68)

BY MARVIN BELL

### 1. Accounts of the Dead Man

The dead man likes it when the soup simmers and the kettle hisses.

He wants to live as much as possible at the ends of his fingertips.

To make sense, to make nonsense, to make total sense, lasting sense,  
ephemeral sense, giddy sense, perfect sense, holy sense.

The dead man wants it, he requires it, he trusts it.

Therefore, the dead man takes up with words as if they had nowhere in mind.

The dead man's words are peacock feathers, bandages, all the everyday  
exotica ground under by utility.

The dead man's book foresees a flickering awareness, an ember at the end of  
the Void, a glitter, a glow beneath the ash.

To the dead man, the mere whistling of a pedestrian may signal an onslaught  
of intention.

The dead man calls his spillover a journal because it sounds helpless and  
private, while a diary suggests the writings of someone awaiting  
rescue.

The dead man doesn't keep a diary.

The dead man sweeps under the bed for scraps, pieces, chips, tips, fringework,  
lace, filings and the rivets that rattled and broke.

His is a flurry of nothing-more-to-give, the echo of a prolonged note struck at  
the edge of an inverted bowl.

Now he must scrub his brain before a jury of his peers.

### 2. More Accounts of the Dead Man

The dead man has caused a consternation, but he didn't mean to.

He was just clocking his pulse, tracking his heart, feeling his way.

He was just dispersing the anomalous and otherwise scouting the self-evident  
and inalienable.

It was just that sometimes he couldn't stand it because he was happy.

It was the effect that he effected that affected him.

Some say it was his fervor for goose bumps took his breath away.

Some say it was the dead man's antsiness that put him in the dirt.

Some say he was too much the live wire, the living will, the holy spirit, the  
damn fool.

His was a great inhalation, wanton, a sudden swivel in the midst of struggle, a  
death dance with demons and other dagnabbits.

The dead man was well into physical geezerhood when he came to a  
conclusion and declared his independence.

At once he was chockablock with memories, the progeny of design and of  
blooper, boner and glitch.

He had his whole life to live.

When there is no more beseeching or gratitude, no seats remaining on the  
metaphysical seesaw, no zero-sum activity, no acquisition that is not  
also a loss, no finitude, then of course the dead man smiles as he  
blows a kiss through the wispy curtain of closure.

Some say the dead man was miserable to be so happy.

---

Marvin Bell divides his time between Port Townsend, Washington, and Iowa City, Iowa, where he is Flannery O'Connor Professor of Letters at the Writers' Workshop at the University of Iowa. He is the recipient of many awards, including the Lamont Award and Guggenheim and National Endowment for the Arts fellowships, and Senior Fulbright appointments to Yugoslavia and Australia. Bell has written fourteen books of poetry and essays. "The Book of the Dead Man (#68) 'Accounts of the Dead Man'" appears in *Ardor Book of the Dead Man Vol. 2* (Copper Canyon Press, 1996) which begins with a Zen admonition, "Live as if you were already dead."

Alison Baker lives in Ruch, Oregon.









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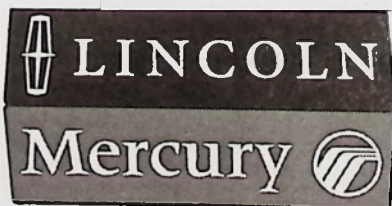
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